

THE IMPRESSIONISTS
AND THEIR WORLD

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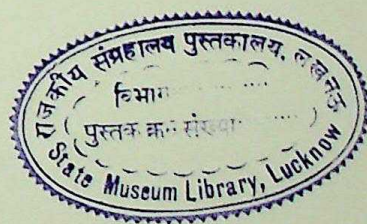
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THE IMPRESSIONISTS

AND THEIR WORLD

In 1873 the painters Paul Cézanne and Camille Pissarro were working together in the district of Pontoise and Auvers-sur-Oise, choosing often exactly the same subject or viewpoint. 'We were always together,' Pissarro recalled later, 'but what cannot be denied is that each of us kept the only thing that counts, the unique sensation.' In the following year they showed pictures at the first of the eight exhibitions held in Paris between 1874 and 1886 which were to be the main public manifestation of that group of artists to which they belonged. A bewildered and angry journalist, Louis Leroy, offered the word 'Impressionist' as a contemptuous description for what he saw; the name was adopted for the last six exhibitions, came immediately into contemporary criticism and conversation and has since been taken as a convenient label for the living art of that generation. But its usefulness is in the end restricted by that quest for the 'unique sensation', by that romantic idea of artistic individuality which ruled the 19th century and has been preserved until today. The Impressionists never, for that reason, became a school, but remained a loose association of friends and acquaintances. Of the artists whose work is reproduced here, Manet never contributed to the exhibitions I have mentioned and Cézanne only twice. For him, Renoir and Gauguin, the idea of Impressionism became eventually insufficient and Degas never allowed the word to be attached to his art. Seurat, Van Gogh and Toulouse-Lautrec were of the next generation and Odilon Redon though a contributor to two of the exhibitions conformed less than any of his contemporaries.

If it would be unwise, indeed impossible, to make a meaning for the word to accommodate all these painters. They met, worked and conversed together, learnt from each other, with the recognition that beyond the limits of that 'unique sensation' they guarded so carefully, there were certain assumptions which they shared among themselves and with others of their time. The first part of this essay will attempt to expose the common foundations upon which their very independent work rested.

First among the principles which most of these artists would have agreed to accept was the instinct to be modern, to be of their time, to live and work in accord with the realities and pressures of the 19th century. This idea of an art accommodated to the present is now such a commonplace of criticism and interpretation that it is perhaps difficult to realise how recently it has become a decisive influence upon the evolution of art. Paradoxically it results from our attention to the past and the history of the past. Historical thinking and method has encouraged in consequence the analysis of the contemporary situation and invited us to consider what is peculiar to ourselves, what is of our own circumstances. The idea of modernity first became general and important with the 19th century, for it was then that the word 'modern' acquired that colour which we recognise today. The signs of the attitude are very numerous. Take for one example the title of George Meredith's poem, *Modern Love*. The idea can be found in the late forties in *The Germ*, the abortive magazine

of Pre-Raphaelitism, where more than one contributor asks not just for the choice of modern subjects, but for the association of art with the modern scientific world.

Among the painters who exhibited in the Impressionist exhibitions it was Camille Pissarro who most frequently invoked the spirit of his times. 'We have to approach nature sincerely,' he wrote in the 90's to his son, Lucien, 'with our modern sensibilities.' The landscape painter of the School of Fontainebleau, Théodore Rousseau, praised Delacroix for 'representing the spirit, the form, the language of his time. That is why I prefer Delacroix to Ingres.' His contemporary Daumier's motto is supposed to have been *Il faut être de son temps* and that is exactly the summons of the romantic poet Emile Deschamps in his romantic manifesto *Études françaises et étrangères* of 1828. To take this stand on behalf of modernity, to prefer Delacroix to Ingres was for a Frenchman to engage himself to some extent in the battle which had divided his national culture since the 17th century. Then the Ancients had stood for a sculptural, idealistic art, a style founded upon classicism or the neo-classicism of Poussin and directed by draughtmanship. Then the Moderns had supported the realistic, painterly art of Rubens based upon colour. The battle which was won by the Rubénistes for the generations of Watteau and Chardin, Boucher and Fragonard had to be fought again by Géricault and Delacroix against the new Poussinism of David and Ingres. Idealism did not die and the Ancients of the 19th century, Ingres and his followers in the Académie des Beaux-Arts, had next to meet the revolutionary challenge of Courbet.

Courbet established himself quite upon the side of modernity in his famous statement of realistic principles published in the *Courrier du Dimanche* in 1861, when he said that the artist should apply his faculties to 'the ideas and things of the epoch in which he lives'. In that remark and in his insistence that the artist must not be concerned with either the past or the future, his realism followed the most advanced of contemporary ideologies, the positivism of Auguste Comte. And as so much of impressionism is a consequence, if a deviating consequence, of Courbet's convictions, it will be advisable to make further quotation from this document. 'The art of painting should consist solely of the representation of objects visible and tangible to the artist... I also hold that painting is essentially a concrete art and does not consist of anything but the representation of real and existing things. It is a completely physical language using for words all visible objects... Imagination in art consists in knowing how to find the most complete expression of an existing thing, but never to suppose or to create that thing.' All this is in harmony with the positivist belief that reality consists of all that which is to be observed and can be expressed scientifically. Courbet's realism was committed to politics; his attitude suggests no distinction between political, social and artistic truth and in that respect he followed his friend, the socialist Proudhon who, in his book *Du Principe de l' Art* asserted a similar unity and proposed that art should activate the progress of society. If Courbet was not thus a leader of humanity, the role which Proudhon considered an artist should assume, it was, all the same, his attachment to this modern philosophy and to the social implications of realism which helps to give his painting its particular dynamism. No artists of the Impressionist generation except Camille Pissarro and later van Gogh was in any way so politically or socially minded. Impressionism, indeed, transformed the revolutionary element of realism into something not political or social, but individualistic.

The Impressionists were to be no less devoted than Courbet to the real and existing things of their own time and surroundings. Their painting represents the streets of Paris and of those other towns and cities, harbours and villages in which they sought their motives, the landscape and coastline of France, the figures of living men and women, scenes of contemporary life, the private and informal affairs of family life, the activity of cafés and theatres, of railway stations and parks. Behind Courbet's painting seems to lie Auguste Comte's new science of sociology, but there is nothing behind Manet's *Bar at the Folies-Bergère*. The essence of Impressionist realism is its impartiality and impassivity. If the assembly of Impressionist pictures offers in pictorial form a vast social novel of the late 19th century, that novel has nothing of the uncouth drama of Balzac's sprawling *Comédie Humaine*, nothing of the demonic passion of Dostoevsky's realism, but much of Flaubert's *Madame Bovary*. The essential Impressionism (like the character of that book) is both objective and aesthetic. In both the attitude and response to nature it is plainly and emphatically realistic. But the pursuit of realism also involves the most careful construction of a set of refined and sensitive abstract relationships.

In understanding the change from Courbet's realism to that of Manet and his younger associates, there are few documents better than the Salon reviews of the 'sixties written by the critic Castagnary and quoted by Mr. John Rewald in his *History of Impressionism*. The first passage dates from the year 1863 when the early works of Manet were introducing the transition from revolutionary realism to what the critic calls Naturalism.

The naturalist school declares that art is the expression of life under all phases and on all levels and that its sole aim is to reproduce nature by carrying it to its maximum power and intensity: it is truth balanced with science.

The naturalist school re-establishes the broken relationship between man and nature. By its twofold attempt, in the life of the fields, which it interprets with so much uncouth force, and in town life, which reserves for it the most beautiful triumphs, the naturalist school tends to embrace all the forms of the visible world. It has already brought back to their true role line and colour... It springs from all that is ourselves, from all that makes us think, move, act.

Two years later the same writer suggests a further step towards individualism.

Naturalism, which accepts all the realities of the visible world, and, at the same time, all ways of understanding these realities... is the opposite of a school. Far from laying down a boundary, it suppresses all barriers. It does not do violence to the temperament of painters, it liberates it. It does not bind the painter's personality, but gives it wings. It says to the artist: 'Be free!'

The fundamental values of Impressionism, then, were independence, individualism and sincerity. All these artists worked either in absolute isolation, either like Van Gogh in Provence and Gauguin in the islands of the South Pacific, or at most for that limited public which could be gradually persuaded to understand and support their experiments. This was perhaps the first generation to take this independence for granted, so that the acceptance of isolation became almost a part of their aesthetic convictions. Equally the legacy of romanticism were the related values of individualism and sincerity. I say related because the idea of sincerity involved then as it had done previously for Romantic artists, and still does today, the essence of personal experience and sensibility. 'Style,' Delacroix had written, 'depends absolutely upon the free and

original expression of each painter's peculiar qualities.' And even such a modest, undemonstrative person as Corot suggests the same intention in writing. 'If you have really been touched, you will convey to others the sincerity of your emotion.' But sincerity meant more than truth to oneself and one's imagination (which is often all that it means now). For the 19th century it also meant truth to nature. The particular nineteenth century quality of that conviction emerges perhaps with Constable and departs with Cézanne. It often slid into sentimental excess and superstition in such a case as that of the English water-colourist William Hunt who wrote that he felt frightened every time he sat down to paint a flower. 'Beauty in art is truth bathed in an impression received from Nature' (Corot); 'I have no other wish than a close fusion with Nature' (Monet); 'Our salvation lies in Nature' (Pissarro); 'Let us go forth and study beautiful nature' (Cézanne). These, the convictions of men of genius, would have been shared by almost any artist of their time. Frequently involved in this devotion to nature was a belief in simplicity, even naivety of observation, such as Constable encouraged when he said: 'No arrogant man was ever permitted to see nature in all her beauty.' And, further emphasised by Gauguin and Van Gogh, this cult of innocence is at the centre of our contemporary ideal of sincerity.

This 19th century commitment to nature was so often founded upon a genuine scientific curiosity. There was Constable's systematic study of cloud formation. There is the image of Turner strapped to the mast of a tossing ship observing the dynamics of a tempest. There is Delacroix's persistent attention to the details of natural pattern in waves or trees or rocks. Perhaps the greatest monument to this devotion is Ruskin's *Modern Painters* analysing as it does the Truth of sky and cloud and light, mountains, trees and flowers, a work which is best explained and whose formidable scope and seriousness is somehow justified by some words he put into *The Stones of Venice*: 'The whole function of the artist in the world is to be a seeing and feeling creature; to be an instrument of such tenderness and sensitiveness, that no shadow, no hue, no line, no instantaneous and evanescent expression of the visible things round him, nor any of the emotions which they are capable of conveying to the spirit which has been given him, shall either be left unrecorded, or fade from the book of record... The work of his life is to be twofold only: to see, to feel.' Ruskin had no sympathy for any French painting of his time, but there could hardly be a more eloquent exact statement of the fundamental aims of the painters of this book, for there are few better statements of the particular sincerity of the time. Both Ruskin's statement and their art was a symptom of that general scientific curiosity which as I have already suggested found its philosophy in the positivism of Comte, with its contention that in the last of the three stages of scientific enquiry—the modern or positivist stage—explanation would consist in the description of appearances.

The nineteenth century was not concerned with just the explanation of nature itself, but with our way of apprehending it through the physical vision. This meant understanding the constitution of colour and the structure of light and the psychology as well as the physiology of human vision. It is not surprising to find, therefore, that optical research was important in the scientific history of the time, that many painters concerned themselves with contemporary theories and that the criticism and interpretation of art frequently turned upon the nature of vision. We know that Turner owned and annotated the English translation of Goethe's *Farbenlehre* which had been translated by another painter, Sir Charles Eastlake. Delacroix similarly studied the work by Chevreul called *De la Loi du Contraste simultané des Couleurs*, published in 1839,

and he recorded in his journal, among other phenomena, his observations on the colour of shadows, which were later to be reconsidered by the painter Signac in his book *D'Éugène Delacroix au Néo-impressionnisme*, and which partly explain Delacroix's persistent influence throughout the century. Camille Pissarro, when in the 1880's he came under the guidance of Seurat and his scientific study of the interdependence of light and colour, refers both to Maxwell and to the American physicist N. O. Rood who made studies in the quantitative analysis of colour contrasts. Ruskin more than any other critic concerned himself with the nature of colour. In the following passage from *Modern Painters* which relates back to Delacroix and forward to Impressionism he is defending Turner's use of colour.

Bring the edge of the paper against the thing to be drawn and on that edge match the colours of the landscape... Take care not to imitate as you believe it to be, but accurately as it is... You will then find that the shadows of trees which you thought were dark green or black are pale violets and purples; that lights which you thought were green are intensely yellow, brown or golden and most of them too bright to be matched at all.

Such an elementary visual experience as Ruskin here describes lay at the heart of 'Impressionism', and that word should properly be given only to a body of paintings, the vision and method behind which will be considered in the second part of this essay.

These pictures did not begin to emerge as sharply distinct until the late eighteen-sixties, but by the first exhibition of the Impressionist group in 1874, Monet, Pissarro, Renoir and Sisley were all working in a manner which offered a new and distinct re-creation of nature. *Le Bassin d'Argenteuil* (Plate 12), *Le Petit Pont à Pontoise* (Plate 19), *La Seine à Argenteuil* (Plate 34) and *La Seine à Marly* (Plate 24) are not only good examples of this manner and method, but show how coherent the movement was at that moment. Yet in ten years the impetus of this particular experiment in perception was nearly spent.

Renoir, Cézanne and (for a year or two) Pissarro moved on to painting of a different and more 'inclusive' kind. Gauguin, in a few years, was to follow their example. None of the outstanding painters coming to manhood in France in the seventies or eighties found their future by following Impressionism. Only Monet and Sisley, among the undoubted masters of the period, were to remain faithful to the style which they had helped to create.

The image of Monet in the '90's wrestling to recapture the sensations he experienced before the west front of Rouen Cathedral reflects the extreme fulfilment of a century devoted to the problem of *vision* in all its aspects. The invention of the camera cannot be regarded merely as one step in the evolution of science and technology, but only as the inevitable result of a particular curiosity. Less important, but no less characteristic, was the contemporary appeal of optical toys, such as the kaleidoscope, the stereoscope and those various devices—the primitive ancestors of the cinematograph—which gave the illusion of movement to simple drawings.

In these circumstances such a feeble painter as Henry Holliday—known only for his *Dante and Beatrice*—who constructed a vast stereoscope to enlarge the range of his physical vision was, if nothing else, a modern figure, at least as modern as the American photographer, Edward Muybridge, who, in the seventies, set up a line of cameras and showed for the first time the dynamics of human and animal gait.

Among the most important new elements in 19th century literature was an increased interest in pictorial effects. Ruskin's intricate 'word-painting'—a popular word in the criticism of the time—in his treatment of nature and of art; the massive picture gallery of Balzac's novels; such an expression of the *visible* world as Dickens' account of London under fog in the opening chapter of *Bleak House*; the precise and detailed natural descriptions to be found in the century's poetry: all these are evidence of the writer's aspiration to be a painter in words. For the first time also composers constructed whole works in which the appeal was to the mind's *eye* through the ear. Debussy's *La Mer* is the most obvious to recall in a note on Impressionism such as this.

The Impressionist painter began, then, by letting appearances work upon his vision, passively and without prejudice or prior analysis. But if the first step was passive, the consequent process of recreation was active and constructive, indeed pseudo-scientific, involving a more complicated treatment of colour than had ever been attempted before. The painter's whole concern was to *realise his sensations* with truth and sincerity, through the medium of colour.

Among the formal elements which an artist uses some appeal directly to human perception while others have to be comprehended more indirectly by the observer through a conscious interpretation of signs. Line, volume, space, created through perspective, are elements of this latter sort, line in particular being a pure abstraction and having no existence at all in nature. In the fifteenth century, when painters were equally inquisitive about the character of appearances and about the means whereby they could project a three dimensional object on to a flat surface, the study of anatomy and the use of geometry were at the basis of their pictorial language. The reading of their work thus depends upon the understanding of conventional signs, lines, points, areas of tone, which only exist within the logic of the picture.

But the elements which appeal most directly to the perception are light and colour. The world appears to us as an arrangement of coloured shapes which we have learnt to identify and name, and to which we then give substance in our minds. Light makes possible that original act of perception and so it is through conveying light and colour in his work that the painter can appeal to the experience of our perception and thus impress us with the apparent reality of his images. Impressionism interpreted the visible world by using as its means of expression light-reflecting, coloured marks, of which things appear to our eyes to be made, and by suggesting the envelope of light which surrounds them.

This concentration upon colour as the essence of reality was typical of 19th century preferences. Let Ruskin, so far from Impressionism in his own taste, be the witness once again. 'Compare generally rainbows, sunrises, roses, violets, butterflies, birds, goldfish, rubies, opals and corals with alligators, hippopotami, lions, wolves, bears, swine, sharks, slugs, bones, fungi, fogs and corrupting, stinging, destroying things in general and you will feel then how the question stands between the colourists and the chiaroscurists—which of them have nature and life on their side and which have sin and death.'

Most of the great and experimental painters of this period *were* colourists—Turner, Constable, Delacroix, the painters of Barbizon and, after Impressionism, Cézanne, Gauguin, Van Gogh, Seurat. Even such an ill-starred movement as Pré-Raphaelitism shocked contemporary opinion by the force and brilliance of its colour, as much as by its new seriousness. And insofar as 19th century literature attempted a wider range of visual truth, so did it have to draw upon colour words

more than any other literatures of the past—not just the basic colours, red, yellow, blue—but a new vocabulary of colour and colour similes used both to describe and to suggest. ✎

In the painter's treatment of colour, light is the complicating force, for light constantly modifies an object's local hue, light is constantly changing in its quality and intensity, and from every reflecting surface throws back a point or spread of dazzle which is immensely difficult to encompass with paint. That is why artists prefer a studio lit from the north and why a Cézanne, anxious to penetrate to the essence of his subject, its fundamental structure, and its exact location in space, preferred days with consistently grey skies. Fifty years before, Constable had occupied himself with this problem of the relationship between light and colour. He had given the colours of grass and trees and skies their true value and intensity; he had symbolised the restlessness of landscape—a restlessness due to light and weather—by means of that free, irregular handling which is so typical of his method. But when he came to treat the actual sparkle of light thrown back by the ripples of a stream, some point of dew or the reflecting facet of a rock, he could do nothing but depend upon what unfriendly critics called his snowstorms, flecks of white pigment scattered over the surface of the picture. And Turner, who in his last years was so much concerned with light as one of the primary elements in the natural creation, used areas of colour, not in accordance with any optical theory, to symbolise the *lustre* of direct or reflected sunlight, rather in the manner that Van Gogh was to do in his fierce Provençal landscapes. The Impressionist method came nearest to solving the problem of finding this compromise between light and local colour, and it gave the truest communication of colour alive with light and with the light of any particular season, time, or circumstance.

In a century so devoted to colour and the problems of perception, it was natural that much work should be done in the field of optics, as I have earlier indicated. Monet, Pissarro, Seurat, all knew their Chevreul and other writers on optics, such as Helmholtz, Maxwell and Rood. The scientists' enquiries suggested to the painters that the brilliance of light could be recreated by allowing the spectator's eye to reconstitute its lustre from the prismatic colours of which white light had been shown to be composed. It was a matter, indeed, of following a 'Positivist' method of projecting the appearance of a thing by giving an explanation of its nature. There remained the difficulty of preserving the integrity of the objects and of arriving at a final pictorial synthesis.

A true Impressionist picture, then, for example a Monet or a Renoir created from that notable visit they made to Argenteuil in the summer of 1874, presents nature as a mosaic of coloured patches, with colour divided so that its surface might glitter. There is no statement of volume, no precise explanation of shape, for to represent or explain such elements would militate against the statement of what were to them the more immediate and pressing realities of colour and light. There is *space*, but only as the unsophisticated eye rather clumsily perceives it, as a matter of near and far; not space as a means of giving order to a design, or of affecting the spectator's feelings. Contours do not exist, for the natural perception is unaware of such an abstraction and the transition from one object to another depends upon changes of tone or colour which are generally as indistinct as they are in reality. The picture represents what is concrete; nothing is invented, supposed or imagined. The picture is high in tone and the colour effect depends mainly upon the prismatic colours. The use of small touches of colour brings with it a special kind of texture—a rough surface of small, thick brushstrokes, a surface

which is more complex than any in the previous history of painting. In its richness and variety it is to be paralleled by the most advanced writing of the time, which has the same broken, unconventional texture. It forces the reader, not to follow a line of thought or description by means of a sequence of words with an established order and defined meaning, but to reconstitute the writer's experience and emotion from a freer *accumulation* of words. ✓

The painters whose work is reproduced here fall into three groups. There were those like Monet who were consistently Impressionists, those like Cézanne or Renoir who came to find the method and even the vision insufficient for their purpose, and those like le Douanier Rousseau, born into the Impressionist world, but who never fell under its influence.

Monet (1840–1926) was the most convinced and consistent Impressionist of them all. In 1909 he wrote of his 'constant commerce with the outside world' and of his hand being 'the prompt and faithful servant of my perception'. From his earliest days as an artist, indeed, he was encouraged to trust his perceptions and the hardships he suffered never deterred him from that pursuit. The painter Boudin, a fellow-citizen of his birthplace, Le Havre, advised him as a youth to seek 'the simple beauties of nature'. And in the 1860's this same confidence and discipline was supported by his work with Jongkind and Courbet and by his experience of the landscape of the Fontainebleau forest, where the spirit of Corot and Daubigny, Diaz and Théodore Rousseau guided him once more in the same direction. By 1874 he had evolved, in company with Renoir and Pissarro, the Impressionist method already described and until the 1890's continued to paint nearly all his landscapes out of doors, where the variations of light animated the landscape before his eyes. In the painting of his later years, his treatment of objects becomes more and more summary as he pursues, almost to the point of abstraction, his devotion to light in every circumstance of weather, season and atmosphere. //

Alfred Sisley (1839–1899) was the only other painter of this generation to rival this persistent devotion. He had met Renoir and Monet at the École des Beaux-Arts in 1862 where, with Bazille, they formed a group of independent realists. Sisley was a modest and retiring man, who worked mainly in isolation from his contemporaries and enjoyed less success during his lifetime than they managed to achieve. He was for long devoted to the example of Corot and even in the seventies, when for a time his landscapes acquired something of Monet's brilliance and vivacity, they preserved a tranquillity and tender lyricism, which bears out his own statement that 'every picture shows a spot with which the artist himself has fallen in love'.

Another painter to follow Monet's course for most of his career was Camille Pissarro (1830–1903) who first met him at the Académie Suisse in 1858 and who was with him in London during the crisis of the Franco-Prussian war. Pissarro was a man of unusual seriousness, generosity and open-mindedness, quick to recognise the talent of those younger than himself—such as Seurat, Gauguin and Van Gogh—and a friend of the most independent artist of his time, Paul Cézanne. His work, although consistently devoted to the problems of light and colour which occupied Monet, always kept something of the sturdy concreteness and realism of the previous generation, of Corot, Millet, and of Courbet (whose social interests he followed) except for that brief period when he came under the influence of Seurat.

Manet did not show paintings at any of the Impressionist exhibitions; Degas was represented at all save one, but he

never allowed himself to be regarded as an Impressionist and did not follow his contemporaries either in their dependence upon a direct perception of nature or in their devotion to colour. 'I have always urged my colleagues to seek for new combinations along the path of draughtsmanship which I consider a more fruitful field than that of colour.' The originality of both Monet and of Manet lay in their technical method. Degas's originality lies in his idea of how human activity and behaviour, which were the focus of his art, should be seen by an artist in touch with modern feeling. He chose as models people whose professions compel lively and definite physical action—ballet dancers, musicians, jockeys, washerwomen. When he painted people of no particular occupation he liked to discover them in postures equally tense and energetic—a woman combing her hair or drying her back with a towel. He presented those who sat for their portraits in poses which were not only expressive of their character and temperament but which established the vitality of their whole person. And so many of his portraits, like his other pictures, represent not so much objects as *incidents*, for while Monet strove to communicate the transience of light, Degas always communicates the unceasing flux of human life, the immense, unspectacular narrative which is human society.

His originality is shown also by where he placed his frame, so to speak; where he fixed the limits of his compositions. In cutting off the legs of a figure, breaking into a gesture or a limb in movement, excluding part of someone as he moves out of the canvas, he suggests the habits of instantaneous photography which certainly influenced him. But the informal, life-like elements of his designs are always ordered into a perfectly articulated construction recalling his statement that 'a picture is something which requires as much knavery, trickery and deceit as the perpetration of a crime.'

Degas's most devoted admirer was Toulouse-Lautrec (1864-1901), who painted some conventional Impressionist pictures before submitting to his exceptional talent for draughtsmanship and decorative design. He was far less objective than his master, more attracted by what was dramatic, sensational and picturesque in the life of his period. The demi-monde, the world of the theatre, the cabaret, the night-life of Paris, offered him the excitement he enjoyed, and in his account of this world he seldom fails to betray his wit, his irony—and perhaps a sympathy which may verge upon the sentimental. His pictures of prostitutes or sexual encounters are so ruthlessly objective that his moral detachment imparts to these works a peculiar intensity and makes them so often his masterpieces. He falls into the picturesque, however, not only in his choice of subjects but in his habit of making colour independently *decorative* within a picture whose composition and drawing is otherwise realistic, and behind some of his most serious studies of contemporary society lies the obvious talent of one who was to prove to be the greatest of poster designers.

In the sixties these painters and others, Renoir and Cézanne among them, looked to Manet (1832-1883) as their leader. In that decade he gained notoriety with such pictures as *Olympia* and *Déjeuner sur l'Herbe* and won the support of Baudelaire and of Zola who saw him as the painter most fitted to continue Courbet's realism. In the mid-seventies it was the turn of Monet and Renoir to be masters, for then he was encouraged by their example to paint in the open air and be more adventurous in his atmospheric effects and in his use of colour. In spite of this, Manet was never so concerned to analyse the experience of his eyes. Instead he evolved the most elegant, concise and supple technique for expressing the outwardness of his subjects, the immediately visible qualities of flesh, fruits, flowers, stuffs of every kind. Indeed, our sense that

this was, socially, a gay and gracious epoch depends very much upon the verve with which he presents even a fan, or a pair of gloves, or the champagne bottles on the bar of the Folies-Bergère. This delight in catching the essence of an objects' appearance can be understood from a letter he wrote to his friend Antonin Proust soon after he had painted his portrait. 'I remember as if it were yesterday the quick and summary manner in which I treated the glove in the ungloved hand. And when at that instance you said to me, "Please, not a line more," I felt that we were in such perfect accord that I could not resist the impulse to embrace you.' That is an aspect of Impressionism which also may be found in the more scientific approach of some of his contemporaries. Until 1880, Renoir (1841-1919) worked in consort with Pissarro and with Monet and in the early seventies his methods were so similar to Monet's as often to make their landscapes, at least, almost indistinguishable. Renoir, however, was always more concerned than his colleagues with the human figure, more appreciative of the sensuality in what he chose to paint, more sensitive to human relations, affection, intercourse, in his pictures of contemporary society. And his treatment of light was also more lyrical and imaginative, particularly in those paintings of 1875-76 in which the sunlight breaks through the trees and dapples the faces and figures of the young people enjoying themselves in their shadow. By 1883 he had 'wrung Impressionism dry... Impressionism was a blind alley as far as I was concerned.. if a painter works direct from nature, he ultimately looks for nothing but momentary effects; he does not try to compose and soon he gets monotonous'. Thereafter his brilliant colour illuminated forms modelled with a splendid force and solidity, forms moving in exalted and monumental rhythms reminiscent of Venetian and Flemish painting. His work becomes the most intense idealisation of all that he most revered, in particular the faces and bodies of women, flowers and fruit—idealised, certainly, but intensely real in their sensuality. To use words of his own, the paintings do not 'smell of the model' and yet we are always conscious of nature as the source of their inspiration.

The transformation of Renoir's style was greatly influenced by a visit he made to Italy in 1882 and by his study there of Renaissance painting. On his way home he stayed for sometime with Cézanne near Marseilles and learnt from him, no doubt, a kindred dissatisfaction with the orthodoxies of Impressionism. //

Cézanne had come to Paris from Provence for the first time in 1861. Later he was occasionally to be present at those informal meetings of the Impressionist circle which happened from time to time, after 1868, at the Café Guerbois in what is now the Avenue de Clichy. He was represented at the first exhibition of the group, but he did not for long remain satisfied by the ideas and methods of his colleagues. Like Renoir he found that their painting was too limited in its account of things. 'One cannot be too scrupulous, too sincere, too submissive to nature', he wrote, 'but one ought to be more or less master of one's model.' One must not, in fact, be like Monet 'only an eye'. In that isolation which he preferred, he struggled to come closer to physical reality, to realise a sensation of nature which went beyond its lustrous surfaces, its shifting colours. He preserved that brilliance which the Impressionist palette encouraged, but colour was to be used to create *volumes* not surfaces. Together with his own adaptations of linear perspective colour could establish the objects of landscape or still life in space. Besides that his sensation of nature and objects was always to be guided by a recognition that they were controlled by certain elementary forms, and by his desire to construct pictures that were coherent and 'solid' in themselves.

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Renoir and Cézanne had moved away from Impressionism because it gave too limited an account of the substance of nature. Van Gogh and Gauguin, both of whom painted Impressionist pictures for a time, rejected it for being too objective and unemotional. Gauguin (1848-1903) who had abandoned a banking career in 1883, having for the ten years previous painted in his leisure hours, exhibited at the last four exhibitions. By the end of the eighties, however, he had made the decision which sent him in 1891 to the South Seas where eventually he was to sicken and die, but in whose primitive society he was to find an alternative to the modern world and 'that long period of aberration caused by physics, chemistry, mechanics and the study of nature'. He was indeed the first modern artist (except for William Blake, perhaps) to repudiate so violently the culture which emerged from the Renaissance and for him the Impressionists were the true representatives of their decadent century, for they had 'pursued their researches in accordance with the eye and not toward the mysterious centre of thought' which was the artist's soul. That centre of thought could only be interpreted through a symbolic use of those elements which a painter controls, and particularly through a symbolic use of colour, which would not only communicate 'the musical sensations which proceed out of its own nature, its own interior, mysterious, enigmatic force', but would also convey the emotional and spiritual experience of the artist in his relationship with his subject. ✍

Van Gogh was in Paris from 1886 to 1888 and there came to know not only Gauguin but Pissarro and Seurat. Paris and the example of Impressionism made him abandon the sombre earth colours, the browns and greys and olive greens with which his early pictures had been made, for a more modern palette. When in February 1888, however, he went south to Provence he moved not only into a new landscape but towards a different use of colour. It was to become, not a means of recording his perceptions, but a *symbol* for that fierce region and for the violent feeling which the place excited. 'Instead of reproducing exactly what I have before my eyes I use colour more arbitrarily so as to express myself forcibly.' And elsewhere he wrote of his desire 'to express the love of two lovers by the marriage of two complementary colours, their mingling and opposition, the mysterious vibrations of kindred tone'. How different from what Monet or Renoir intended to achieve by the same action! The organisation of the last Impressionist exhibition was complicated by a dispute over the admission of *Un Dimanche d'Eté à la Grande-Jatte* by Georges Seurat (1859-1891), whose chief supporter was Camille Pissarro. This picture, with *La Baignade*, exhibited elsewhere in the previous year, and his five other important figure compositions, carried to its limits the Impressionist use of colour and transformed what had often been an intuitive procedure into a precise and logical system, with that appropriate handling of paint known as Pointillism. Seurat also brought the other formal elements of painting, line, tone, volume, light and shade, into this system and offered it, under the premise that 'art is harmony', as a language quite as communicable and generally valid as the methods of science. Seurat's painting, like that of Cézanne, recovers the traditional values of composition in space. His major pictures present not just accidental and particular occasions of modern life, but each one the epitome of common incident, boys bathing in the Seine or the spectacle of a circus. He combines, not only in these works but in his landscapes also, the realism of Courbet, the brilliance of Impressionism and the stable, ideal order of such painting as Raphael's *School of Athens*.

Of those who contributed to the Impressionist exhibitions, Odilon Redon (1840-1916) was furthest in his interests from the orthodoxies of that generation, for he was a man born out of his time. His life was disturbed by physical and

spiritual suffering and his vision was consequently turned from the world of perception (which absorbed his colleagues) towards the internal world of his own personal fantasies and imaginings. He spoke of his pictures as being 'a kind of metaphor... They place one, as does music, in the ambiguous world of the undetermined'. His visions indeed are comparable with those of a writer such as Maurice Maeterlinck, but his association with the Impressionists and their interest in colour did, as he said himself, 'give the illusion of life to unusual creations... by putting the logic of the visible at the service of the invisible.'

The most individual figure of his time, however, one without precedent in the history of art, was le Douanier Rousseau (1844-1910). He was not a Sunday painter, or an amateur, as some have regarded him, any more than Gauguin. After retiring from a minor post in the Customs service at the age of 41 he devoted the rest of his life to art, teaching drawing and music to supplement his pension. He or his work was known to many of the artists of the period, among them Gauguin, Redon and Seurat, but his exhibited pictures were generally received with contempt. He called himself a realist and was proud of his study of nature, but he never followed the methods of Impressionism. The little sketches he made, before a landscape, for example, have some Impressionist characteristics, but they were only the preparation for the final design, which was inevitably constructed with the deliberation of a Seurat or a Poussin. His idol among his contemporaries was, in fact, the academic painter Bouguereau. In many of his finest pictures the elements which he has observed in nature are not only given a new order and simplicity, but are so transformed by his own dreams and fantasies that they affect us, like the metaphysical paintings of di Chirico. It is their qualities of innocence, order and fantasy which have added his name to those who have profoundly influenced the art of this century. To look at this work, so simple in its translation of experience, is to be reminded of the strange paradox of Impressionism—that an intention which grew from the most direct and unaffected observation of nature, could only be fulfilled by a method as complex and sophisticated as any in the history of painting.

BASIL TAYLOR

The author wishes to acknowledge the assistance given in the preparation of this essay, by A History of Impressionism by John Rewald, the best account in English of the year-by-year activities between 1860 and 1886 of many of the artists represented in this book. Its excellent bibliography is a guide to the written statements of these painters, useful quotations from which may be found in Artists on Art, compiled by Robert Goldwater and Marco Treves.

ÉDOUARD MANET

- 1832 Jan. 25 Manet born in Paris, son of a wealthy magistrate.
- 1848 Made a voyage to Brazil as a pupil on a training-ship.
- 1849 Wishing to become an artist he became a pupil in Couture's studio. As a student, he copied pictures by Delacroix, Velasquez and Giorgione, and made a number of journeys to Holland, Germany, Austria and Italy.
- 1856 Left Couture's studio.
- 1858 His 'Absinthe Drinker' exhibited at the Salon, was not a success.
- 1861 Gained his first success at the Salon with his 'Spanish Guitar-Player.'
- 1863 'The Spanish Ballet', the portrait of the dancer Lola de Valence, the 'Concert in the Tuileries' and 'Breakfast in the Open Air' provoked open scandal. Married Suzanne Leenhoff.
- 1865 His 'Olympia', exhibited at the Salon, aroused new opposition.
- 1867 The rejection by the Salon of 1866 of his 'Boy-Piper' and 'The Actors' caused Zola to become Manet's supporter.
- 1870-71 Was an Artillery officer during the Siège of Paris.
- 1872 With his picture 'Naval Battle of the Kearsage and the Alabama', painted in 1869, he scored a great success at the Salon. Critics and public were unanimous in praise. Durand-Ruel bought 32 paintings for 35,000 francs.
- 1873 His 'Le Bon Bock' found universal favour at the Salon, but 'Le Repos' was strongly criticised. Manet's influence on the younger painters (Degas, Monet, Sisley, Renoir) became more and more pronounced, although he never actually led a school.
- 1874 Spent some weeks with Claude Monet in Argenteuil.
- 1880 The first signs of his illness appeared, which was to prove fatal three years later.
- 1882-83 Painted only flower studies and views of his country house in Rueil. Made a member of the Legion of Honour.
- 1883
- March 30 Died after a serious operation (Leg amputation).
- 1889 Memorial exhibition at the École des Beaux-Arts (179 pictures). The auction of his studio pictures realised 116,000 frs.

CLAUDE MONET

- 1840
- Nov. 14 Born in Paris. Youth spent in Le Havre. First drawing lessons given by Eugène Boudin.
- 1856 Shared his first exhibition in Rouen with Boudin.
- 1857 Went to Paris, where he moved among the artists frequenting the Brasserie des Martyrs. Powerfully stimulated by Troyon, the painter of landscapes and animals. Joined the Académie Suisse, where he got to know Pissarro.
- 1860 Military service in Algeria.
- 1862 Returned to Paris and joined the Atelier Gleyre. Here he met Renoir, Bazille and Sisley.

- 1863 With the above trio made a lengthy stay at Chailly-en-Bière.
- 1864 Made the acquaintance of Jongkind in Honfleur.
- 1865 His seascape 'The Mouth of the Seine at Honfleur' had a great success at the Salon.
- 1867 Together with Renoir, painted views of Paris. After being influenced by the School of Barbizon, Corot, Boudin and Jongkind, he became a disciple of Manet. Birth of his son Jean.
- 1868 Poverty drove him to attempted suicide at Fécamp.
- 1870 Married Camille, the mother of his son Jean. During the German invasion, left France and went to London, where he met Pissarro and Daubigny again. The latter introduced him to the art dealer Durand-Ruel. Went to Holland.
- 1872 Returned to Argenteuil. His finest work produced.
- 1878 Settled in Vétheuil.
- 1880 Exhibited for the last time at the Salon.
- 1883 Went to live in Giverny. Renoir persuaded him to make a Mediterranean tour (Genoa, Bordighera, Mentone, Ventimiglia). Trip to The Hague.
- 1886 Exhibited with Rodin at the Gallery Georges Petit.
- 1889 Went to London.
- 1891 Production of over 40 variations on 'The Cathedral at Rouen'.
- 1895 Journey to Norway.
- 1900-1901 Further visits to London. Painted his various pictures of the Houses of Parliament, Waterloo Bridge, Charing Cross Bridge, etc.
- 1908 Sojourn in Venice.
- 1909 His 48 studies for the 'Nymphéas' exhibited at Durand-Ruel's.
- 1923 Presented his 'Nymphéas', begun in 1915, to the French nation.
- 1926
- December 5 Died at Giverny.

CAMILLE PISSARRO

- 1831
- July 10 Born on St. Thomas Islands, West Indies. Father a French Jewish emigrant from Portugal, mother a Creole.
- 1841 First drawing lessons from Savary in Paris.
- 1847 Returned to St. Thomas and entered business.
- 1852 Went to Venezuela with the Danish painter Fritz Melbye. Father consented to his becoming an artist, and gave him an allowance enabling him to continue his studies in Paris.
- 1855 Arrival in Paris. Meeting with Corot, who influenced Pissarro's style for the next ten years.
- 1857 Meeting with Monet. Settled in Montmorency.
- 1859 First admitted to the Salon.

- 1863 Moved to La Varenne-St. Hilaire.
Married. (His seven sons all became painters.)
- 1866 Stay in Pontoise.
- 1868 Established himself in Louveciennes. Works still show Corot's influence.
- 1870 Before the German invasion, Pissarro took refuge in London, thereby forfeiting much of his work (200 to 300 pictures which he had to leave in France). In London met Monet again, and made acquaintance of Durand-Ruel.
- 1871 Returned to Louveciennes and settled permanently in Pontoise.
- 1873 Friendship with Cézanne, then working in Auvers-sur-Oise. Each influenced the other. Pissarro showed Cézanne the Impressionist technique.
- 1874-86 Exhibited no longer at the Salon, but was always represented at the combined exhibitions of the Impressionists.
- 1878 Strongly influenced by Monet.
- 1881 Turned away somewhat from Impressionism and entered upon a constructive period.
- 1883 In Rouen met Gauguin, on whose early work he had a strong influence.
- 1884 Moved to Éragny.
Contact with Seurat's Neoimpressionism through the Independents' Exhibition.
- 1886 The first pointillist pictures appeared.
- 1890 Pissarro gave up the neoimpressionist technique.
Journey to London.
- 1892 Durand-Ruel's review-exhibition of his works brought Pissarro artistic recognition and financial gain.
- 1895 An eye complaint prevented him from working in the open air. From various town studios he began to paint views of towns, in Paris, Dieppe, Rouen, Le Havre.
- 1903 Pissarro died in Paris.
- Nov. 13 Memorial exhibition at Durand-Ruel's.
- 1904

ALFRED SISLEY

- 1839 Born in Paris of English parents.
- October 30 Went to England, designed for a business career.
- 1857
- 1862 Wishing to become a painter, returned to Paris. Entered the Atelier Gleyre, where he met Monet, Bazille and Renoir.
- 1863 Left the Atelier Gleyre and went with his three companions to Chailly-en-Bière.
Strongly influenced by Corot and Courbet.
- 1866 With Renoir in Marlotte.
- 1867 Residence in Honfleur.
- 1870-71 During the war he was very probably in England.
- 1871-75 Passed these years in Voisins and Marly.
- 1875 Had his pictures auctioned at the Hotel Drouot, being urgently at need of money.
- 1875-79 Residence in Sèvres.

- 1880 Moved to Moret-sur-Loing.
- 1897 Sisley made a temporary stay in England.
- 1899
- January 29 Died in utter destitution.
- 1900 One year after his death his 'Inundation' (1876, Camondo Collection, today at the Musée de l'Impressionnisme, Paris) realised 43,000 francs.

PIERRE-AUGUSTE RENOIR

- 1841 Born in Limoges of poor parents.
- February 25
- 1854 Family moved to Paris.
Renoir worked as a porcelain painter in a China factory.
- 1862 Frequented the École des Beaux-Arts and the Atelier Gleyre, where he met Sisley, Monet and Pissarro. Greatly admired the works of Boucher, Fragonard and Watteau at the Louvre.
- 1863 Went to Chaillais-sur-Bière with his three friends from the Atelier Gleyre.
- 1864-65 Exhibited at the Salon.
- 1867 Renoir and Monet painted views of Paris.
- 1868 Up to this time a follower of Courbet, Renoir now, under Monet's influence, turned to Impressionism.
The Salon exhibited three more of his pictures.
- 1869-70 Military service in Bordeaux.
- 1871-1872 After the war he returned to Paris. Did much work in the neighbourhood of Paris (Bouguival, Saint-Cloud, Louveciennes)
- 1872
- 1874 Took part in the big Impressionist exhibition at Nadar's.
- 1875-77 Bettered his financial position by means of two auctions at the Hotel Drouot, and some portrait painting.
- 1876-77 Exhibited at Durand-Ruel's.
- 1879 His 'Famille Charpentier' a great success at the Salon.
- 1881-82 Journeys to Algiers and Italy (Venice, Florence, Rome, Palermo and Naples.)
- 1882 Painted at l'Estaque with Cézanne. Then went to Algiers again to recover from pneumonia.
- 1883 Stayed on Guernsey, and then went to Genoa with Monet. On the return journey they visited Cézanne.
- 1885 His 'Ingres Period' begins.
- 1888 Visited Cézanne in Aix (Jas-de-Bouffan).
- 1890 His 'Nacre Period' began.
- 1891-92 Two Spanish journeys.
- 1894 At the death of the artist and collector Caillebotte, Renoir was appointed executor. He arranged for the acceptance of Caillebotte's Impressionist collection by the Musée du Luxembourg.
- 1899 Suffering from gout, he spent his last years in the South (Magganosc, Cannes and Cagnes).
- 1905 Achieved enormous success at the Autumn Salon in Paris.
- 1912 Paralysis of arms and legs. Made an Officier of the Légion d'Honneur.
- 1915 Death of his wife.
- 1919
- December 3 Renoir died in Cagnes.

EDGAR DEGAS

- 1834
July 19 Born in Paris, son of a banker with artistic tastes. After leaving the Lycée Louis-le-Grand began to study for a legal career.
- 1854 Decided to become a painter.
- 1855 Started his regular studentship at the École des Beaux-Arts under Lamothe.
- 1856 His passionate enthusiasm for 14th Century Art, especially for Mantegna and Ghirlandaio, sent him to Italy. His first original works are studies in draughtsmanship.
- 1857 His first picture was painted in Rome. After returning to Paris he resumed his studies at the Louvre, and produced several excellent copies of the old masters.
- 1865 He became a regular attendee at the Café Guerbois, where he met Manet's admirers, Renoir, Zola, Pissarro and Whistler. Manet's influence already apparent in his 'Femme aux Chrysanthèmes' (1865).
- 1870-71 War service in the battery commanded by his friend Henri Rouart.
- 1872 Made his first great advance in technique. The composition of his pictures broke away from all academic formulae.
- 1873 Visited North America, and spent a considerable time in New Orleans.
- 1874 Took part in the first Impressionist exhibition.
- 1878-80 Returned to painting in oils after confining himself for some time to pastels and tempera.
- 1884 His sight became affected. In his last years he was almost completely blind.
- 1893 Exhibition at Durand-Ruel's in Paris.
- 1917
Sept. 26 Died in Paris.

PAUL CÉZANNE

- 1839
January 19 Born the son of a hatmaker in Aix-en-Provence. As a pupil at the local Gymnasium, made friends with Émile Zola.
- 1859-61 In accordance with his father's wishes he began the study of law at the University of Aix-en-Provence.
- 1861 Followed Zola to Paris. Became a pupil at the École Suisse in order to prepare for the entrance examination for the École des Beaux-Arts, which, however, he did not pass.
- 1862 After a short visit to Aix, he re-enrolled as a pupil at the École Suisse. Here he met Pissarro and Guillaumin, and from them learnt to transfer his admiration from Michelangelo, Delacroix and Daumier to Corot and Manet.
- 1866 When Zola, in 'L'Événement', espoused Manet's cause so vehemently that the paper dismissed him, and Impressionism became a controversial issue, Cézanne decided to throw in his lot with the new artist's group, and, like the rest of the Impressionists, had his works rejected year after year by the Salon.

- 1870 Th. Duret purchased Cézanne's first pictures from the art dealer Tanguy.
- 1870-71 Spent the war years at l'Estaque, in company with his future wife, Hortense Figuet. Returned to Paris after the war.
- 1872 Birth of his son Paul.
- 1873 Made a stay in Auvers-sur-Oise with Pissarro, who introduced him to Pleinairism.
- 1874 Took part in the first Impressionist Exhibition.
- 1877 Having been grossly ridiculed at the Impressionists' Exhibition, Cézanne left their ranks. He entered several pictures for the Salon, but they were always rejected. Left Paris and returned to Aix-en-Provence.
- 1879 Guillemet succeeded in persuading the Salon to accept one of his friend Cézanne's pictures.
- 1882 Cézanne married Hortense Figuet.
- 1886 From now until 1900 Cézanne divided his time between Paris and Aix-en-Provence.
- 1890 The Paris art dealer Ambroise Vollard purchased from Cézanne's son 200 of the master's paintings for the sum of 80 000 frs., but found at that time few customers who admired Cézanne's style.
- 1898 It was not until Choquet's death and the auction of his 31 pictures that Cézanne's paintings attracted the attention of the Paris collectors.
- 1906
October 15 Cézanne died suddenly at Aix-en-Provence.
- 1907 A retrospective exhibition of 56 of his paintings held at the Salon d'Automne.

PAUL GAUGUIN

- 1848 June 7 Born in Paris, son of a journalist.
- 1851-55 In company with his mother and sister, lived at Lima (Peru), in the house of a great-uncle of Spanish descent.
- 1856 Family moved and settled in Orléans.
- 1865 Joined the Navy.
- 1871 Entered the banking firm of Bertin in Paris.
- 1873 Married a Danish woman.
- 1876 Exhibited a landscape at the Salon. He was a disciple of Pissarro, painted landscapes in his manner, and began to collect paintings by the Impressionists Renoir, Cézanne, Monet, Guillaumin, etc.
- 1880-81 Took part in the Impressionist Exhibitions.
- 1883 Gave up his banking post and tried to support himself by the sale of his pictures. After a short sojourn in Rouen, settled with his family in Copenhagen.
- 1885 Separated from his wife and four of his children. Returned with his son Clovis to Paris, where he lived with almost no financial resources.
- 1886 Visit to Pont-Aven.
- In Paris made the acquaintance of Van Gogh.
- 1887 Went to Martinique.
- 1888 Returned to Paris where he lived with Schuffenecker. Taught for a time at the Académie Vitti. Then he paid a second visit to Pont-Aven, where the young painters

had given up Impressionism and were striving towards 'Synthesis'. Gauguin had already painted in this style while on Martinique.

Gave his first special exhibition in Paris.

1888 Autumn Accepted Van Gogh's invitation to go and work with him at Arles. In a fit of madness Van Gogh attacked his friend, whereupon Gauguin left him.

1889 The Synthesists gave an Exhibition at the Café Volpini in Paris.

1890 Settled again in Paris. Worked in the studio of the painter Daniel de Montfreid, who was to be Gauguin's faithful friend until his death. Gauguin came into frequent contact with the symbolist poets Verlaine, Moréas and Mallarmé.

1891 To enable him to travel again in the tropics, Gauguin auctioned 30 of his pictures raising about 10,000 francs.

1891-93 During his two years' stay in Tahiti, wrote his autobiographical novel 'Noa-Noa'.

1893 Return to Paris and exhibition of his Tahiti pictures at Durand-Ruel's.

1895 In order to return to Tahiti, auctioned 49 paintings, as well as drawings and sketches.

After this he never returned to Europe.

The letters to his friend Daniel de Montfreid tell us of his life in these years, his privations and bad health.

1898 The sale of nine pictures which he had sent to the art dealer Vollard, brought in so much that he was able to move into his house again.

1901 Moved to the island of Fatu-Iva.

1903 May 8 Died in utter poverty on Fatu-Iva.

VINCENT VAN GOGH

1853 March 30 Born the eldest son of the Pastor of Groot-Zundert (Holland).

1869 Apprenticed to the art dealer Goupil in the Hague.

1873 Entered Goupil's London branch.

1876 Became a teacher in England.

1877-78 Studied theology in Amsterdam.

1879 Missionary in Wasmès.

1880 Returned to his father's manse.

Gradual maturing of his decision to become an artist.

1885 Attended the Academy in Antwerp.

1886 Moved to Paris. Frequented the Atelier Cormon.

Through his brother Theo he came in contact with the works of the Impressionists Monet, Pissarro, Degas, Cézanne, and the Neo-Impressionists Seurat and Signac. Made friends with Gauguin.

1888 His longing for a light and colourful landscape, and for liberation from city life, led him to Arles.

1888 Oct. He persuaded the poverty-stricken Gauguin to join him in Arles.

1888 Dec. After Van Gogh had attempted to attack him with a knife, Gauguin left Arles.

1889 Admitted to the lunatic asylum at Saint-Rémy-en-Provence.

1890 Went on Theo's advice to Auvers-sur-Oise, where Dr. Gachet, the friend of Cézanne and Pissarro, gave him understanding care.

1890 July 27 Attempted suicide by shooting himself.

1890 July 29 Died as a result of his self-inflicted injuries.

HENRI DE TOULOUSE-LAUTREC

1864

Nov. 24 Born in Albi of aristocratic and cultured parentage.

1869 Moved to Paris with his mother, who supervised his upbringing.

1878-79 As a result of a badly healing fracture of both legs, the growth of his lower limbs was affected, and he became a cripple.

1883 René Princetau, the painter of sporting pictures, recognized Toulouse-Lautrec's talent for drawing, and recommended him to L. Bonnat.

1884 Transferred himself to the Atelier Cormon, which, however, he left a year later, and continued his studies on his own, following Degas, and Japanese woodcuts.

1885 He took a studio of his own, moved entirely in Bohemian circles, and became immersed in the colourful world of Montmartre, faithfully and untiringly depicting in his works its cabarets, little theatres, brothels and dancehalls.

1893 On the advice of his friend Joyant who was in charge of the Paris branch of Goupil's, he held there an exhibition of his collected works, in all some thirty paintings, which, to his great satisfaction, attracted the attention of his much-admired Degas.

1897 Symptoms of ill-health began to appear, caused by his irregular night-life and increasing alcoholism, which undermined his frail constitution.

1899 Suffering from persecution mania, he became an inmate of a mental home in St. James near Neuilly, where he painted from memory his wonderful scenes of circus life.

As a result of the efforts of his friends Joyant and Arsène Alexandre, he was released after some months, but his recovery was more apparent than real.

1901 Sept. 9 Died in the Château Malromé, his mother's home.

GEORGES SEURAT

1859 Dec. 2 Born in Paris.

1878-80 Attended the École des Beaux-Arts in Paris.

1880 Military service in Brest, where for the first time he saw the sea.

1881 Returned to Paris. Studied the colour theories of Chevreul, Helmholtz, Rood, de Superville and Henoy.

1883 His drawing 'Portrait of Aman-Jean' accepted by the Salon.

1884 The Salon refused to accept his painting 'Baignade', which he therefore exhibited with the Artistes Indépendants, at the end of the same year.

- Made friends with Signac.
 Sojourn in the little seaport town of Grandcamp, where he produced his first seascapes.
 1885-86 Frequently worked on the Island of La Grande-Jatte (Seine).
 1886 His picture 'Sunday afternoon on La Grande-Jatte', which he showed at the Impressionist Exhibition, caused a great scandal.
 Arsène Alexandre coined the term 'Neo-Impressionism'.
 1888 Stayed in Port-en-Bessin.
 1889 Painted in Crotoy.
 1890 Spent the whole summer in Gravelines.
 1891
 March 29 Died very suddenly in Paris.
 1892 His friends organized a great exhibition of his works.
 1905 44 of his pictures displayed at the Salon des Indépendants.

ODILON REDON

- 1840
 April 20 Born in Bordeaux. His mother was a Creole.
 Spend his early years in Peyrelabade (Médoc).
 1855 Decided to become an artist, and took his first lessons with the watercolourist Gorin in Bordeaux.
 1857 Got to know the botanist Clavaud, who introduced him to the works of Poe, Baudelaire, Flaubert and the Indian poets.
 1858 Became a pupil in the Atelier Gérôme in Paris.
 1863 In Bordeaux he made friends with the illustrator R. Bredin, who showed him the technique of drawing.
 1867 First appearance at the Salon (engraving section).
 1868 His commentaries on the art of Fromentin, Courbet, and Jongkind, which appeared in the newspaper 'La Gironde', revealed his remarkable critical faculty.
 1870 Through the influence of the architect Albert Carré, he was commissioned to decorate a chapel in Arras.

- 1870-71 Served during the war.
 1871 After the war he settled in Paris again.
 1879 Appearance of his first purely symbolical work, the series of lithographs 'The Dream'.
 1881 Exhibition at 'La Vie Moderne'.
 1882 Exhibition at the hall of the paper 'Le Gaulois'. Although not a success, it drew the attention of J. K. Huysmans.
 1888 Took part with great success in the painter's and engravers' exhibition at Durand-Ruel's in Paris.
 1894 and Exhibitions at Durand-Ruel's.
 1903 Made friends with Mallarmé, A. Vollard, Gide, Valéry, Francis Jammes, Denis, Bonnard, Vuillard, Sérusier.
 1916 Aug. 7 Died in Paris.

HENRI ROUSSEAU called Le Douanier

- 1844 May 21 Born in Laval.
 1861-67 During the Mexican war he was a regimental bandsman in Mexico.
 1870-71 Served as a sergeant during the Franco-Prussian War. After the war he became an official in the Paris Customs.
 1880 Self-taught, he began to paint.
 1885 He left the customs service and opened a little stationer's shop, where he also sold his own pictures.
 1886-1910 Exhibited constantly at the Salon des Indépendants. He opened a 'School of Art' in the Quartier Plaisance, where he taught elocution, music and painting.
 1890 Made the acquaintance of Gauguin, Redon, Seurat, Pissarro and Gustave Coquiot.
 1906 At the 22nd Exhibition des Indépendants he met Delaunay, Vlaminck, Picasso and Guillaume Apollinaire.
 1907 Met his future biographer Wilhelm Uhde.
 1910 Sept. 2 Died in Paris.
 1912 Retrospective exhibition at the Galerie Bernheim-Jeune in Paris.

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MANET

1 Vase of Peonies	1864	Huile	$35\frac{4}{5} \times 27\frac{1}{6}$ in.	Musée de l'Impressionnisme, Paris. Donation Moreau-Nélaton
2 The Port of Bordeaux	1871	"	26×39 in.	Collection E. Bührle, Zürich
3 At Father Lathuille	1879	"	$36\frac{3}{5} \times 44\frac{1}{10}$ in.	Musée des Beaux-Arts, Tournai. Reproduction autorisée par le Service du Tourisme et des Beaux-Arts de la Ville de Tournai
4 The Railroad	1873	"	$36\frac{3}{5} \times 44\frac{1}{10}$ in.	Collection Horace Havemeyer, New York
5 A Corner in the Garden of Bellevue	1880	"	$21\frac{1}{4} \times 25\frac{3}{5}$ in.	Collection Ernest Rouart, Paris
6 Horse Race at the Bois de Boulogne	1872	"	$28\frac{3}{4} \times 36\frac{1}{5}$ in.	Collection John Hay Whitney, New York
7 A Bar at the Folies-Bergère	1882	"	$37\frac{13}{16} \times 51\frac{3}{6}$ in.	Courtauld Institute of the London University. Home House Society, London

MONET

8 Fields in Spring	1887	Huile	$29\frac{1}{4} \times 36\frac{5}{8}$ in.	Staatgalerie Stuttgart, Stuttgart
9 The Europe-Bridge	1877	"	$25\frac{3}{5} \times 32\frac{7}{25}$ in.	Musée Marmottan, Paris
10 Camille Monet with her Son and Nurse in the Garden	1873	"	$23\frac{1}{5} \times 31\frac{3}{10}$ in.	Collection E. Bührle, Zürich
11 The Village of Vétheuil in Winter	1879	"	$20\frac{4}{5} \times 28\frac{1}{8}$ in.	Konstmuseum Göteborg, Göteborg
12 The Basin at Argenteuil	vers 1874	"	$21\frac{7}{6} \times 28\frac{3}{4}$ in.	Museum of Art, Rhode Island School of Design, Providence, Rhode Island, U.S.A. Courtesy of Rhode Island School of Design, Providence 3, Rhode Island, U.S.A.
13 Under the Lemontrees at Bordighera	1884	"	$21\frac{3}{50} \times 23\frac{4}{5}$ in.	Ny Carlsberg Glyptotek, Copenhagen
14 Breakfast in the Garden	vers 1872	"	$63 \times 78\frac{3}{4}$ in.	Musée de l'Impressionnisme, Paris. Legs Caillebotte, 1894
15 The Rue St. Denis on the National Holiday	1878	"	$32\frac{7}{10} \times 24\frac{2}{5}$ in.	Musée de Rouen, Rouen

PISSARRO

16 The Seine near Marly	1871	Huile	$17\frac{8}{25} \times 23\frac{31}{50}$ in.	Collection privée, Grande-Bretagne
17 Landscape with Big Trees	1875	"	$28\frac{7}{50} \times 20\frac{23}{50}$ in.	Ny Carlsberg Glyptotek, Copenhagen
18 Woman and Girl at the Fountain	1882	"	$31\frac{22}{25} \times 25\frac{3}{5}$ in.	The Art Institute of Chicago, Potter Palmer Collection. Courtesy of the Art Institute of Chicago
19 The Little Bridge near Pontoise	1875	"	$25\frac{3}{5} \times 31\frac{22}{25}$ in.	Städtische Kunsthalle Mannheim, Mannheim
20 The House Rondest at Pontoise	1880	"	$21\frac{13}{20} \times 18\frac{21}{50}$ in.	Ohara Fine Art Museum, Kurashiki (Okayama-Ken), Japon
21 The Rest in the Wood of Pontoise	1878	"	$25\frac{3}{5} \times 21\frac{1}{4}$ in.	Kunsthalle Hamburg, Hamburg
22 Woman Bathing	1895	"	$23\frac{31}{50} \times 28\frac{3}{4}$ in.	Metropolitan Museum, New York (Legs Mme H. O. Havemeyer). Courtesy of the Metropolitan Museum of Art, New York
23 The Washing Place of Pontoise	1872	"	$18\frac{1}{10} \times 21\frac{13}{20}$ in.	Musée de l'Impressionnisme, Paris. Legs Caillebotte, 1894

SISLEY

24 The Seine at Marly	1876	Huile	$23\frac{31}{50} \times 29\frac{3}{25}$ in.	Musée des Beaux-Arts, Lyon
25 The Regatta	vers 1874	"	$24\frac{2}{5} \times 36\frac{11}{50}$ in.	Musée de l'Impressionnisme, Paris. Legs Caillebotte, 1894
26 Landscape: Spring	1885	"	$20\frac{43}{50} \times 28\frac{17}{50}$ in.	Musées Royaux des Beaux-Arts de Belgique, Bruxelles
27 A Lane near a Small Town		"	$17 \times 22\frac{1}{2}$ in.	Kunsthalle Bremen, Bremen
28 Market Place at Marly	1871	"	$19\frac{17}{25} \times 25\frac{3}{5}$ in.	Städtische Kunsthalle Mannheim, Mannheim
29 The Loing near Moret		"	$4\frac{19}{20} \times 21\frac{1}{4}$ in.	Collection Paul Joerin, Basel-Binningen
30 Landscape of the Seine	1879	"	$23\frac{31}{50} \times 28\frac{3}{4}$ in.	Hamburger Kunsthalle, Hamburg
31 Way of the Old Ferry at By	1880	"	$17\frac{7}{10} \times 24\frac{1}{100}$ in.	The Tate Gallery, London. Reproduced by Courtesy of the Trustees of the Tate Gallery, London

RENOIR

32 Two Girls at the Piano	1892	Huile	$45\frac{33}{50} \times 34\frac{16}{25}$	in.	Musée de l'Impressionnisme, Paris
33 Large Vase of Flowers	1866	"	$41\frac{1}{2} \times 31\frac{1}{2}$	in.	Fogg Art Museum, Harvard University, Cambridge, Massachusetts Reproduced by Courtesy of Fogg Art Museum, Harvard University, Grenville Lindall Winthrop Collection
34 The Seine at Argenteuil	1873	"	$20\frac{18}{25} \times 25\frac{3}{4}$	in.	Portland Art Museum, Portland, Oregon
35 At the Theatre	vers 1880	"	$25\frac{1}{2} \times 19\frac{3}{4}$	in.	The Tate Gallery, London Reproduced by Courtesy of the Trustees of the Tate Gallery, London
36 The Piazza San Marco at Venice	vers 1881	"	$24\frac{13}{16} \times 31\frac{1}{8}$	in.	Anciennement Collection de la « Bayerischen Staatsgemäldesammlung, München »
37 The Rosegarden	vers 1870	"	$15\frac{3}{20} \times 18\frac{3}{10}$	in.	Collection André Firmenich, Genève
38 Girls Playing Battledore and Shuttlecock		"	$21\frac{1}{2} \times 26\frac{3}{4}$	in.	The Minneapolis Institute of Arts, Minneapolis, Minnesota
39 In the Jardin du Luxembourg	1883	"	$25\frac{3}{5} \times 20\frac{43}{50}$	in.	Collection privée, Saint-Prex

DEGAS

40 Dancer Lacing her Buskin	1877-79	Pastel	$24\frac{2}{5} \times 19\frac{3}{10}$	in.	Musée de l'Impressionnisme, Paris, Legs Caillebotte, 1894
41 Dancers		Huile	$32\frac{3}{4} \times 29\frac{3}{4}$	in.	Musée de l'Impressionnisme, Paris
42 Woman with Chrysanthemums	1865	"	$29\frac{1}{100} \times 36\frac{1}{2}$	in.	The Metropolitan Museum of Art, New York
43 Dancers in the Foyer	vers 1887-90	"	$29\frac{1}{2} \times 35\frac{1}{2}$	in.	Ny Carlsberg Glyptotek, Copenhagen
44 Rehearsal of the Ballet on the Stage	vers 1876	"	$21\frac{9}{20} \times 28\frac{3}{4}$	in.	The Metropolitan Museum of Art, New York
45 Horse-Race	vers 1879	"	$18\frac{1}{10} \times 24\frac{1}{100}$	in.	Musée de l'Impressionnisme, Paris. Legs Camondo, 1911
46 After the Bath	vers 1885	Pastel	$21\frac{1}{4} \times 24\frac{1}{100}$	in.	The Metropolitan Museum of Art, New York
47 Three Russian Dancers	1910	"	$24\frac{2}{5} \times 26$	in.	Nationalmuseum, Stockholm

CÉZANNE

48 Carneval	1888	Huile	$39\frac{2}{5} \times 31\frac{9}{10}$	in.	Musée d'Art Moderne Occidental, Moscou
49 Banks of the Oise	1888	"	$19\frac{3}{10} \times 23\frac{31}{50}$	in.	Collection particulière, Paris
50 Gardanne	1885-86	"	$36\frac{11}{50} \times 28\frac{3}{4}$	in.	In the Brooklyn Museum Collection, Brooklyn
51 The Boy with Red West	1890-95	"	$25\frac{5}{8} \times 32\frac{1}{2}$	in.	Collection E. Bührle, Zürich
52 The Viaduct at l'Estaque	1882-85	"	$21\frac{1}{4} \times 25\frac{3}{5}$	in.	Ateneum, Helsinki
53 The Seine near Bercy	1873-75	"	$23\frac{31}{50} \times 28\frac{3}{4}$	in.	Kunsthalle Hamburg, Hamburg
54 Lake at Annecy	1896	"	$25\frac{1}{4} \times 31\frac{3}{4}$	in.	The Courtauld Institute of Art (The Home House-Trustees), London
55 Landscape	1879-82	"	$21\frac{1}{4} \times 36\frac{3}{5}$	in.	Nationalmuseum, Stockholm

GAUGUIN

56 The Painter's Family in the Garden	1880	Huile	$34\frac{1}{4} \times 44\frac{9}{10}$	in.	Ny Carlsberg Glyptotek, Copenhagen
57 Flowers and Cats	1899	"	$36\frac{1}{5} \times 28\frac{1}{4}$	in.	Ny Carlsberg Glyptotek, Copenhagen
58 Landscape of Bretagne	1888	"	$35\frac{9}{20} \times 28$	in.	Ny Carlsberg Glyptotek, Copenhagen
59 Good Morning Mr. Gauguin	1889	"	$44\frac{2}{5} \times 36\frac{11}{50}$	in.	Narodnigalerie, Prague
60 Réverie	1891	"	$36\frac{11}{50} \times 28\frac{3}{4}$	in.	William Rockhill Nelson Collection in the Nelson-Atkins-Gallery, Kansas City, Missouri
61 I Raro Te Oviri	1891	"	$26\frac{4}{5} \times 35\frac{9}{20}$	in.	Collection privée, Paris
62 Street in Tahiti	1891	"	$27\frac{3}{16} \times 35\frac{7}{16}$	in.	The Toledo Museum of Art, Toledo, Ohio
63 Contes Barbares (Exotic Legends)	1902	"	$51\frac{9}{50} \times 35\frac{9}{20}$	in.	Museum Folkwang, Essen

VAN GOGH

64 Nightcafé at Arles	1888	Gouache	$17\frac{1}{4} \times 24\frac{3}{4}$ in.	Collection Prof. Dr. Hans R. Hahnloser, Bern
65 The L'Anglois Bridge at Arles	1888	Huile	$19\frac{17}{25} \times 22\frac{1}{25}$ in.	Wallraf-Richartz-Museum, Köln
66 The Sower	1888	"	$25\frac{3}{5} \times 21\frac{2}{5}$ in.	Collection E. Bührle, Zürich
67 View of Arles	1889	"	$28\frac{5}{16} \times 36\frac{1}{4}$ in.	Bayerische Staatsgemäldesammlung, München
68 Encampment of Gypsies	1888	"	$17\frac{3}{4} \times 20\frac{1}{16}$ in.	Musée de l'Impressionnisme, Paris. Legs Koechlin, 1932
69 The Olive Grove	1889	"	$28 \times 35\frac{31}{50}$ in.	Konstmuseum Göteborg, Göteborg
70 Portrait of the Artist	1889	"	$25\frac{3}{5} \times 21\frac{1}{4}$ in.	Musée de l'Impressionnisme, Paris. Legs Dr. Gachet
71 The Church of Auvers	1890	"	$36\frac{3}{5} \times 29\frac{13}{25}$ in.	Musée de l'Impressionnisme, Paris. Legs Dr. Gachet

TOULOUSE-LAUTREC

72 Spanish Dancer	1888	Huile	$21\frac{13}{20} \times 16\frac{1}{2}$ in.	Stedelijk Museum, Amsterdam
73 The Bar	1898	"	$32\frac{7}{25} \times 23\frac{31}{50}$ in.	Kunsthaus Zürich, Zürich
74 At the Moulin Rouge	1892	"	$37\frac{2}{5} \times 31\frac{1}{2}$ in.	Narodnigalerie, Prague
75 The English Woman of the Star at Le Havre	1899	"	$16\frac{7}{50} \times 12\frac{9}{10}$ in.	Musée d'Albi, Albi
76 The Clowness Cha-U-Kao	1895	"	$22\frac{11}{25} \times 16\frac{1}{2}$ in.	Musée de l'Impressionnisme, Paris. Legs Camondo, 1911
77 The Salon of the Rue des Moulins	1894	"	$43\frac{9}{10} \times 52\frac{8}{50}$ in.	Musée d'Albi, Albi
78 Lucien Guitry in a Scene of the "Assommoir" by Zola	1902	"	$21\frac{13}{20} \times 17\frac{7}{10}$ in.	Collection Sacha Guitry, Paris
79 Two Girls in the Bed	1892	"	$20\frac{17}{20} \times 27\frac{11}{20}$ in.	Musée de l'Impressionnisme, Paris. Legs Personnaz, 1937

SEURAT

80 Le Crottoy	1889	Huile	$27\frac{11}{20} \times 33\frac{17}{20}$ in.	Collection Edward G. Robinson, Hollywood
81 The Bathing Place	1883-84	"	$78\frac{37}{50} \times 118\frac{1}{10}$ in.	The Tate Gallery, London. Reproduced by Courtesy of the Trustees of the Tate Gallery, London
82 Young Woman at the Toilet Table	1889-90	"	$37\frac{2}{5} \times 31\frac{1}{10}$ in.	Courtauld Institute of the London University. Home House Society, London
83 The Seine near Courbevoie	1888	"	$25\frac{3}{5} \times 32\frac{7}{25}$ in.	Musées Royaux des Beaux-Arts de Belgique, Bruxelles
84 The Port of Gravelines	1890	"	$28\frac{3}{4} \times 36\frac{11}{50}$ in.	John Herron Art Museum, Indianapolis, Indiana
85 Marine	1888	"	$26 \times 31\frac{22}{25}$ in.	Musée de l'Impressionnisme, Paris
86 The Circus	1890-91	"	$72\frac{17}{20} \times 59\frac{1}{20}$ in.	Musée de l'Impressionnisme, Paris
87 A Sunday Afternoon on the Island of La Grande-Jatte	1884-86	"	$81\frac{1}{4} \times 120\frac{1}{4}$ in.	The Art Institute of Chicago, Helen Birch Bartlett Memorial. Courtesy of the Art Institute of Chicago

REDON

88 The Red Boat	1912	Huile	$21\frac{1}{4} \times 28\frac{3}{4}$ in.	Collection Prof. Dr. Hans R. Hahnloser, Bern
89 Muse on Pegasus		Pastel	$28\frac{3}{4} \times 21\frac{1}{4}$ in.	Collection particulière, Paris
90 The Sacred Heart of Jesus		"	$23\frac{31}{50} \times 17\frac{3}{4}$ in.	Musée de l'Impressionnisme, Paris. Legs Paul Jamot, 1939
91 Vase of Flowers	1917	Huile	$25\frac{3}{5} \times 19\frac{17}{25}$ in.	Collection Prof. Dr. Hans R. Hahnloser, Bern

DOUANIER ROUSSEAU

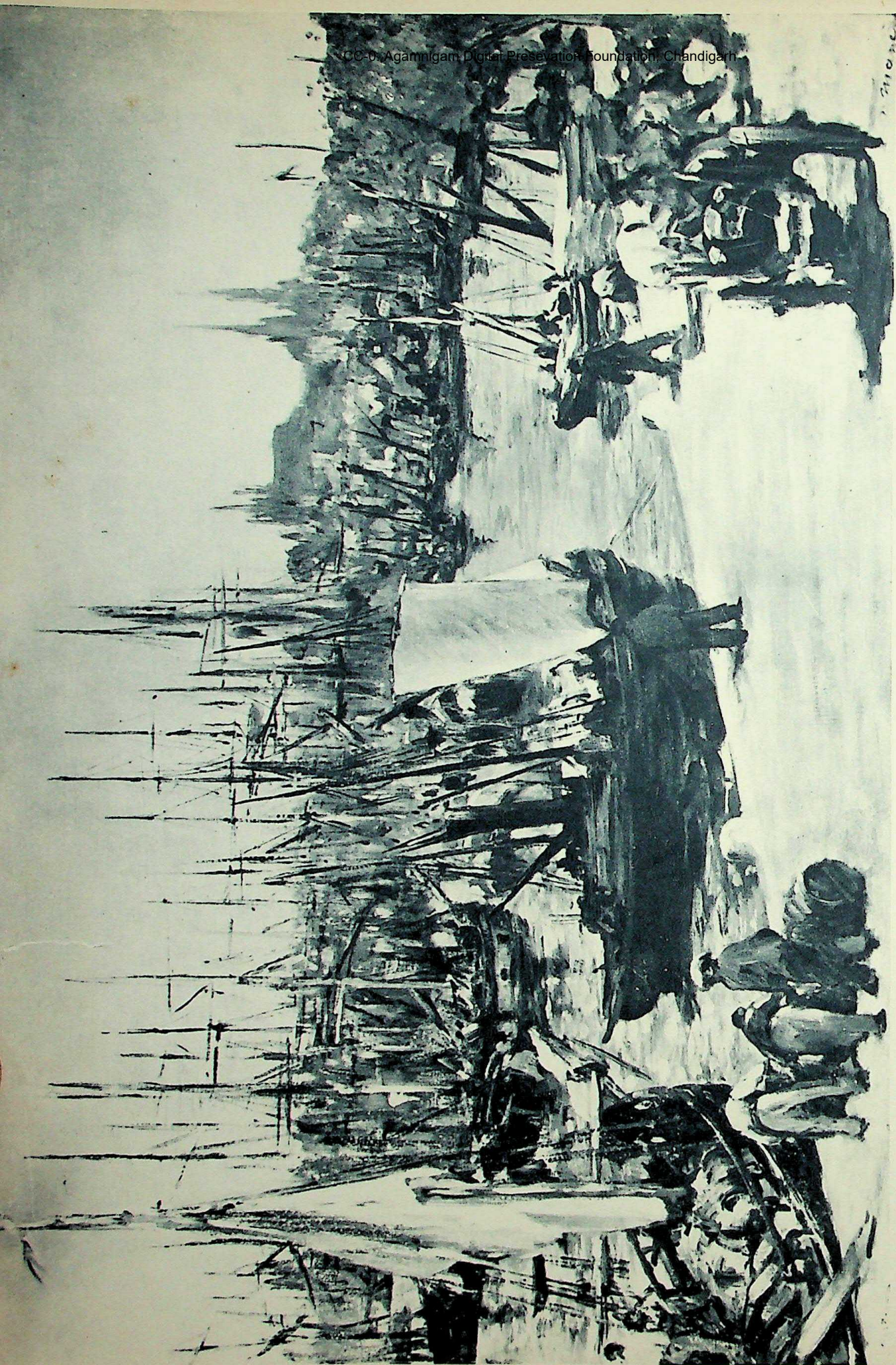
92 Portrait of Rousseau	1890	Pastel	$57\frac{12}{25} \times 44\frac{18}{25}$ in.	Narodnigalerie, Prague
93 The Border of a Forest	vers 1886	"	$27\frac{2}{5} \times 23\frac{4}{5}$ in.	Kunsthaus Zürich, Zürich
94 Spring in the Valley of the Bièvre	1908-10	"	$21\frac{1}{2} \times 18$ in.	The Metropolitan Museum of Art, New York
95 Malakoff	1898	"	$27\frac{11}{20} \times 21\frac{3}{4}$ in.	Collection Prof. Dr. W. Hadorn, Bern
96 Carneval Evening	1886	"	$45 \times 34\frac{1}{4}$ in.	Collection Louis F. Stern, New York

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Ateneum, Helsinki (52)
Fogg Art Museum, Cambridge, Massachusetts (33)
John Herron Art Museum, Indianapolis, Indiana (84)
Narodnigalerie, Prag (74)
Museum of Art, Rhode Island School of Design, Providence 3, Rhode Island, USA. (12)
Metropolitan Museum, New York (22, 42, 44, 46, 94)
Musée d'Art Moderne Occidental, Moscou (48)
Ohara Fine Art Museum, Kurashiki (Okayama-Ken), Japan (20)
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Portland Art Museum, Portland, Oregon (34)
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53, 55, 56, 57, 58, 63, 65, 67, 69, 73, 75, 77, 83, 91, 93).

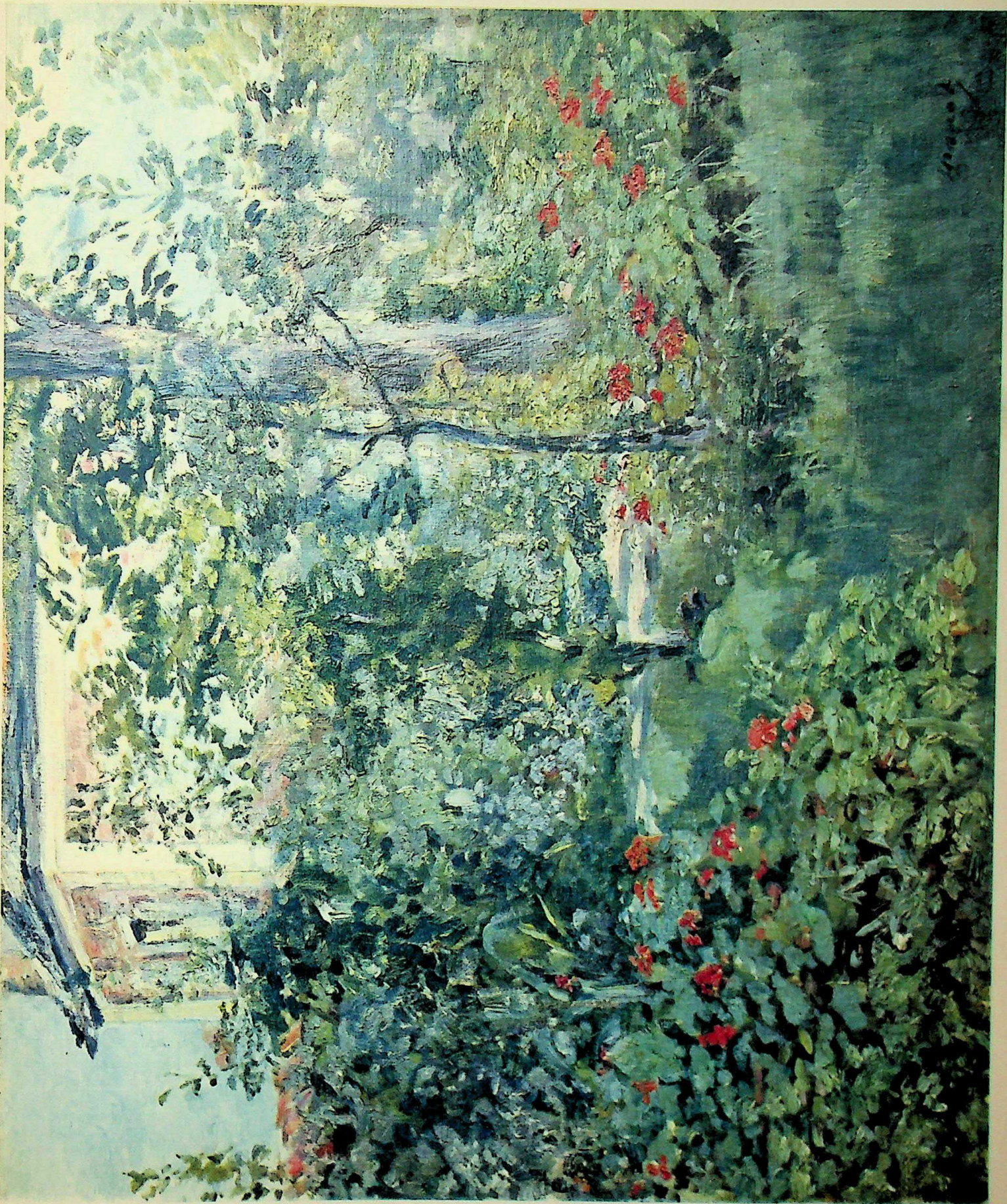
PLATES





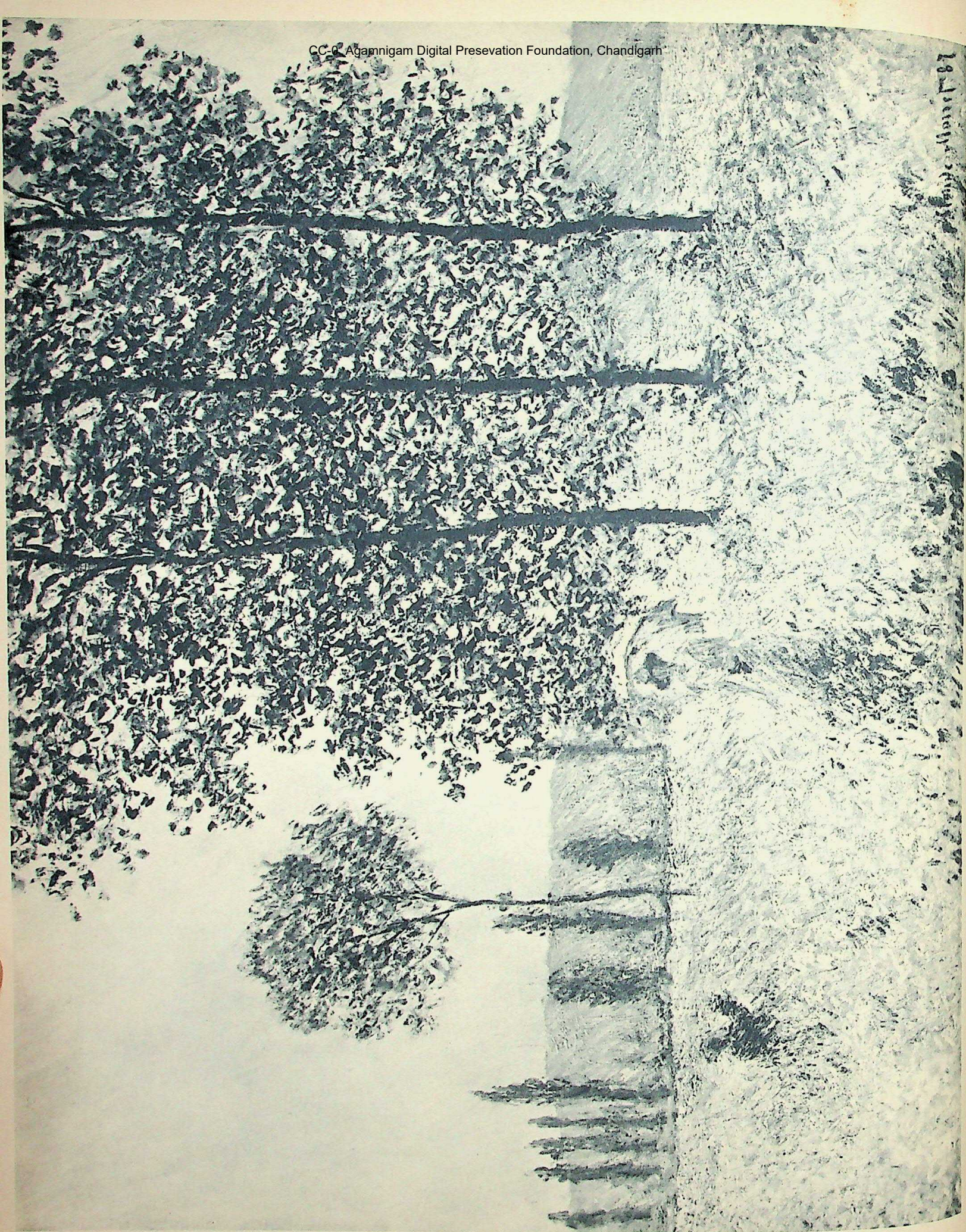




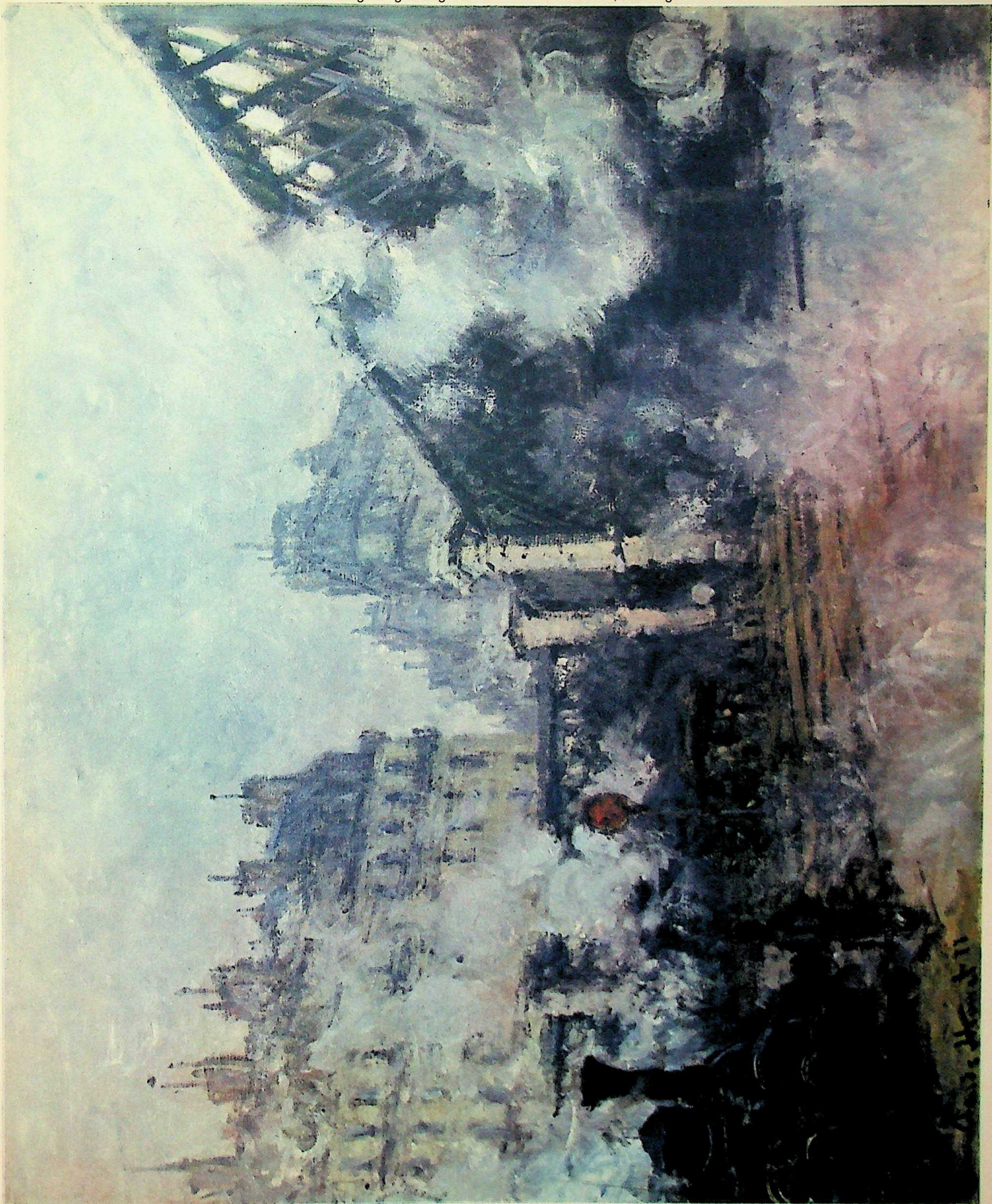




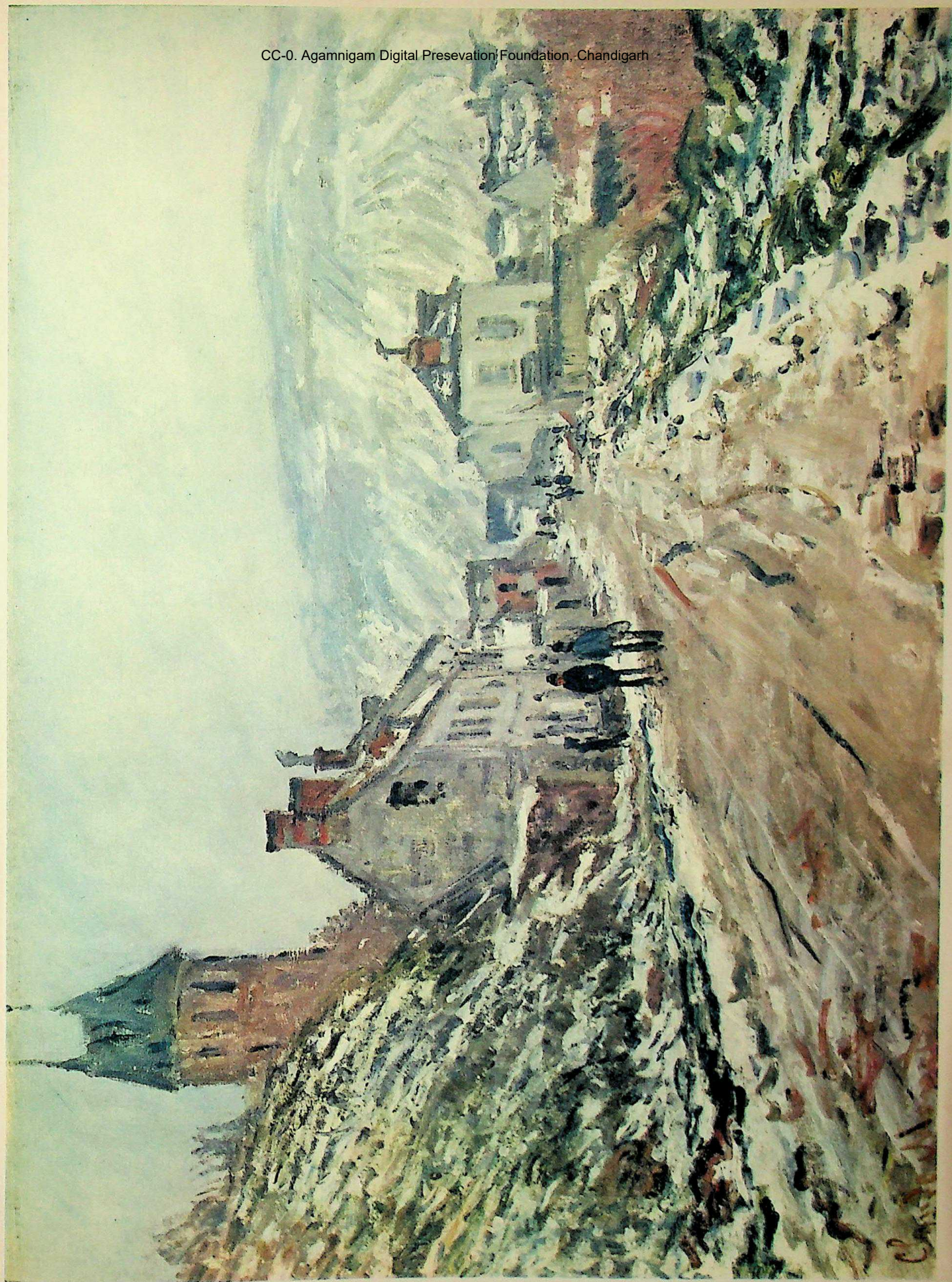


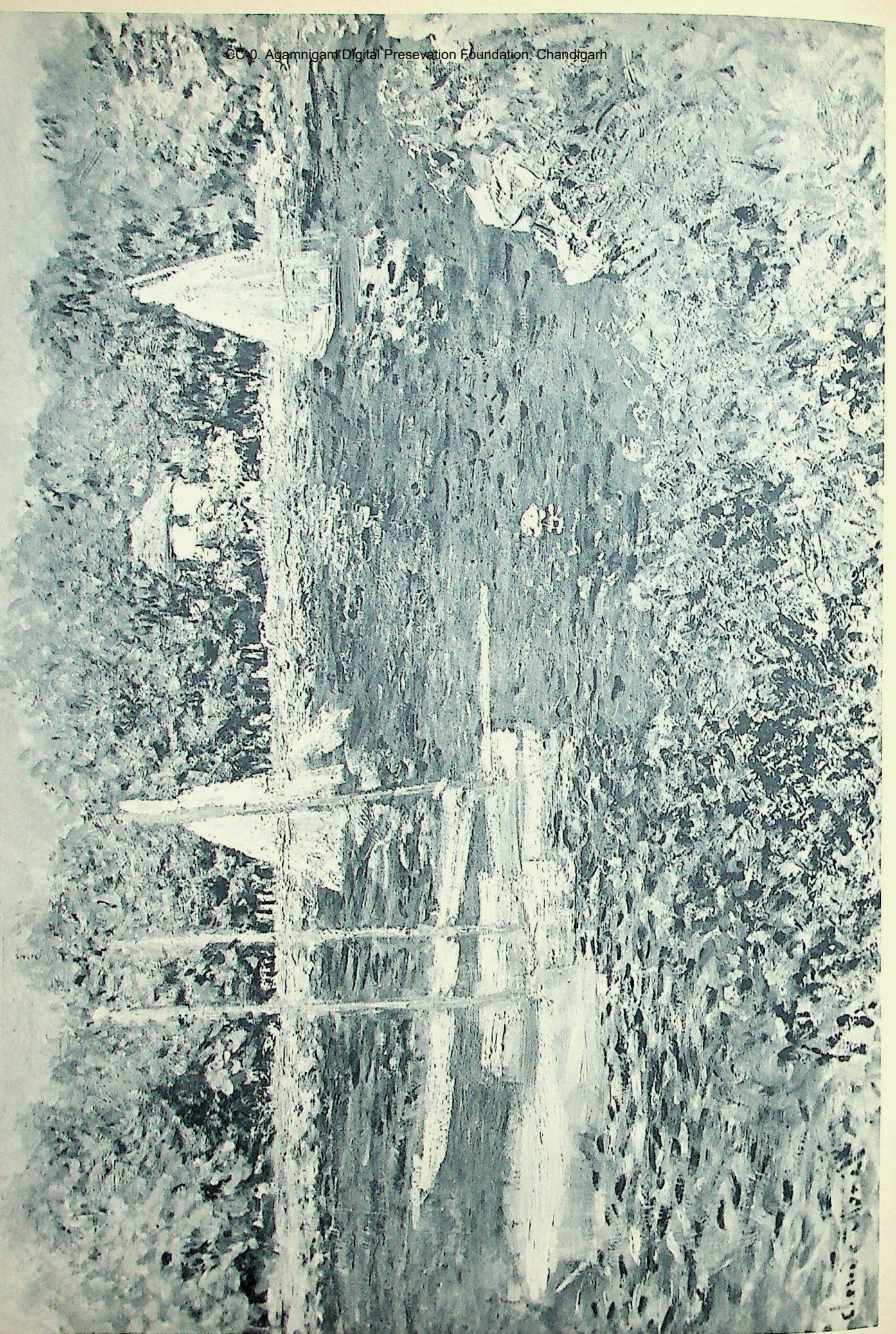


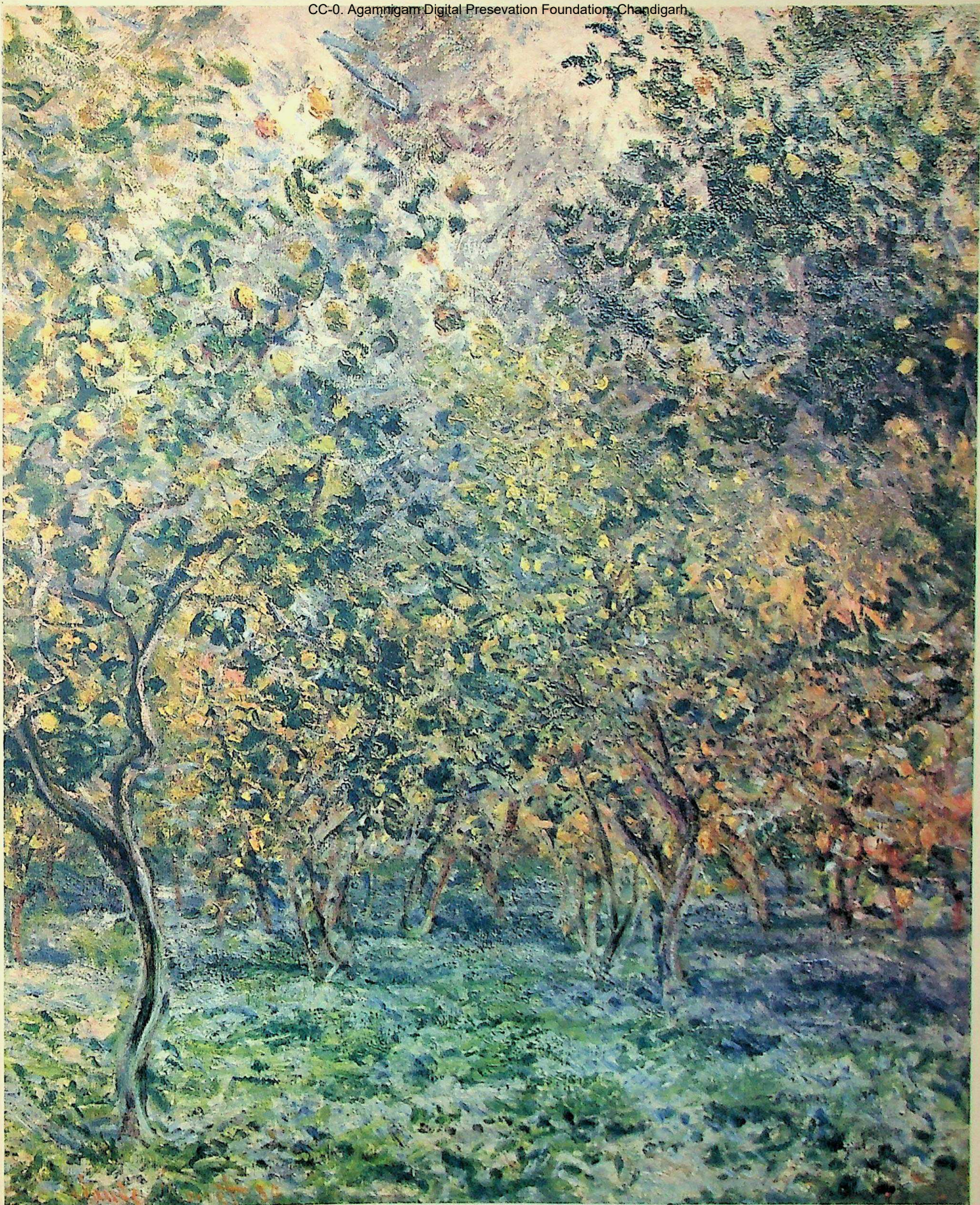
18. Japanese Bridge

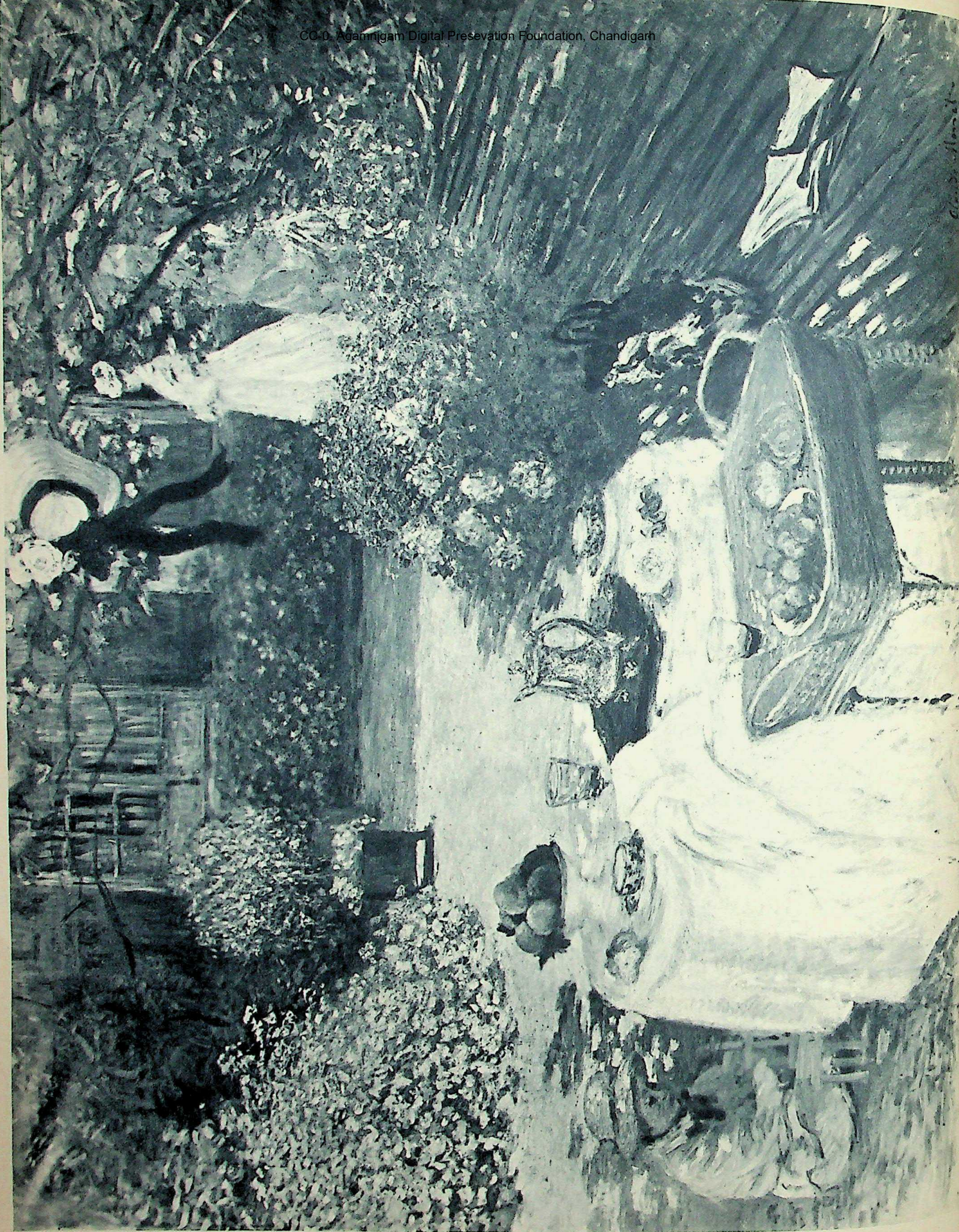












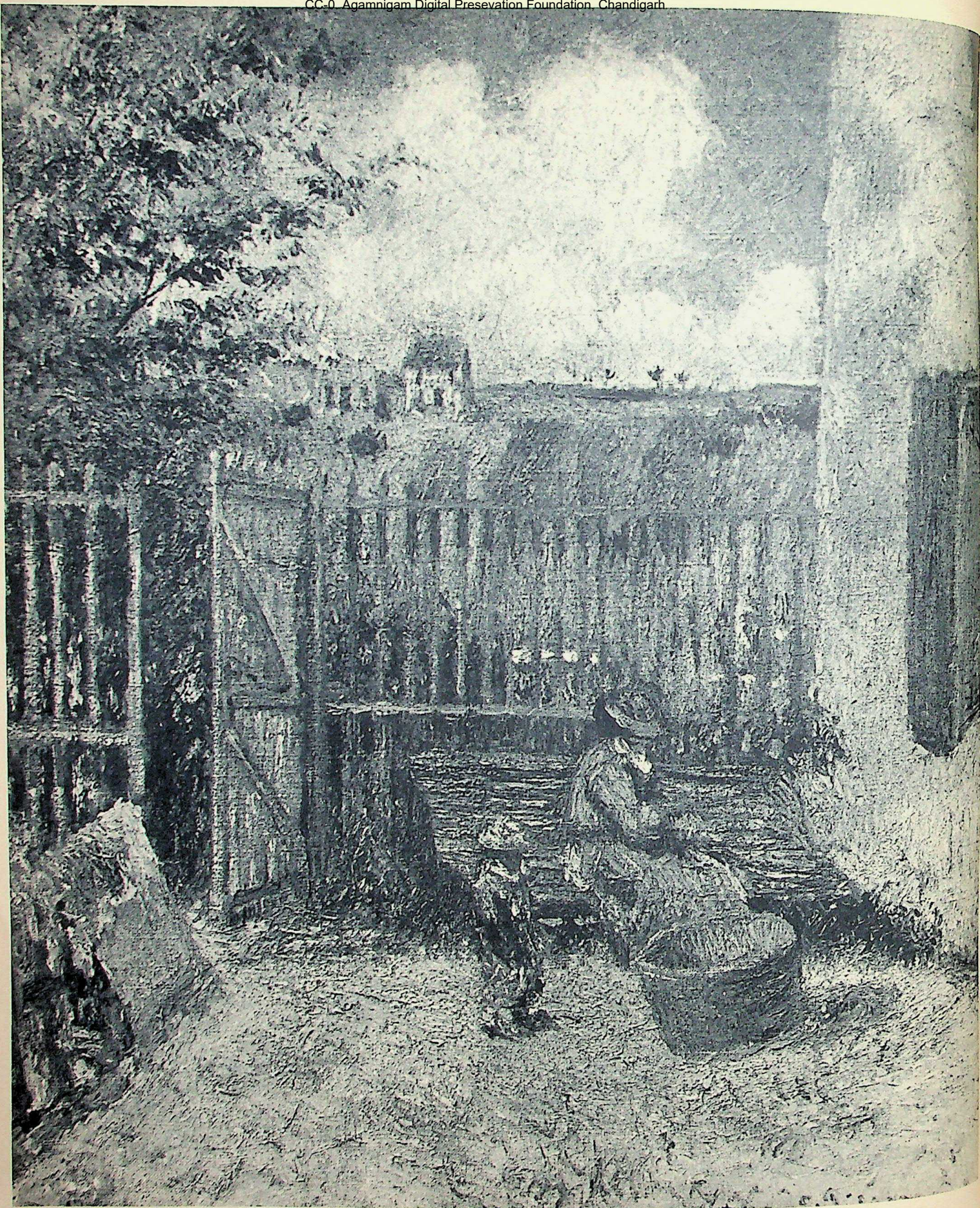






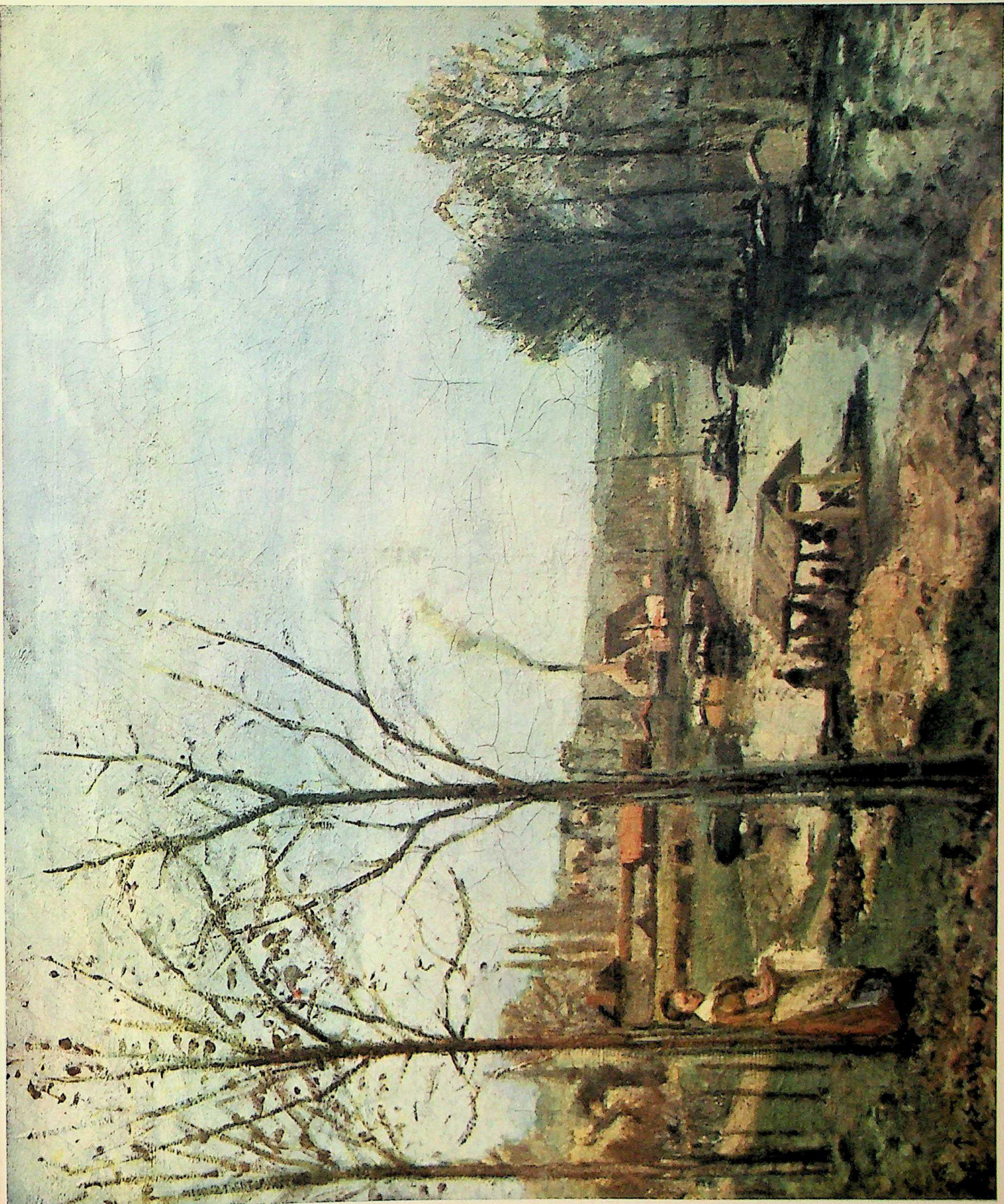




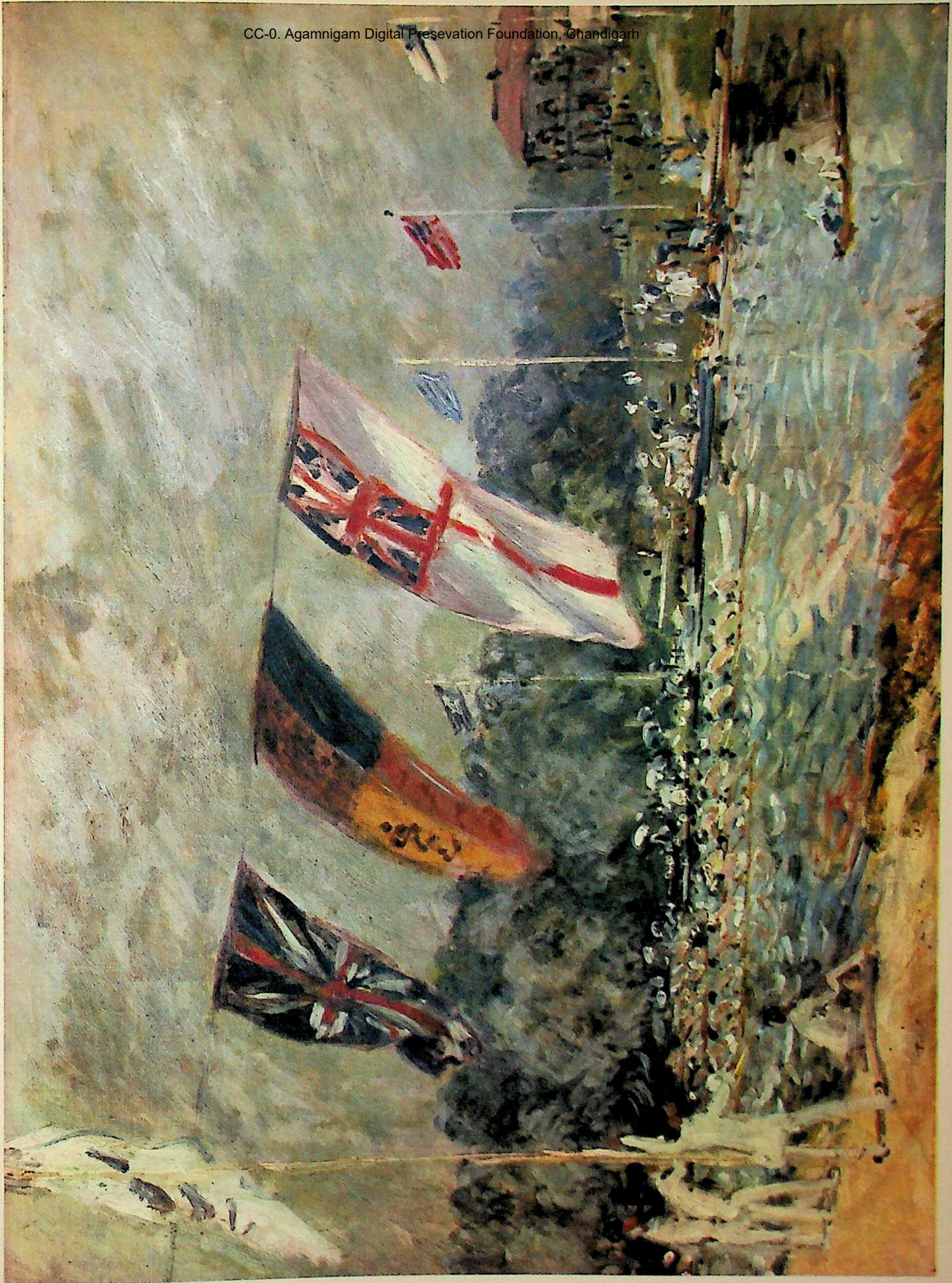


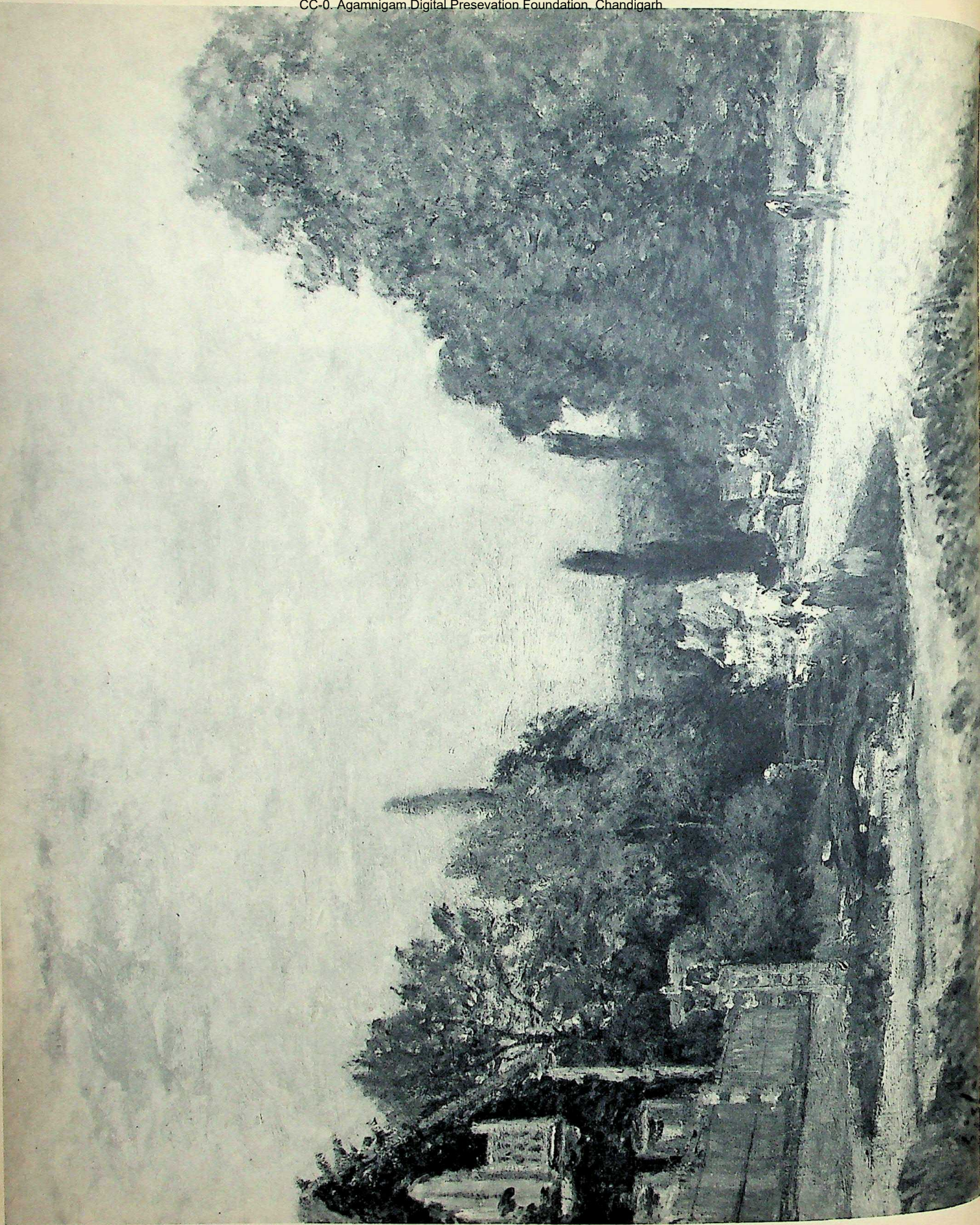






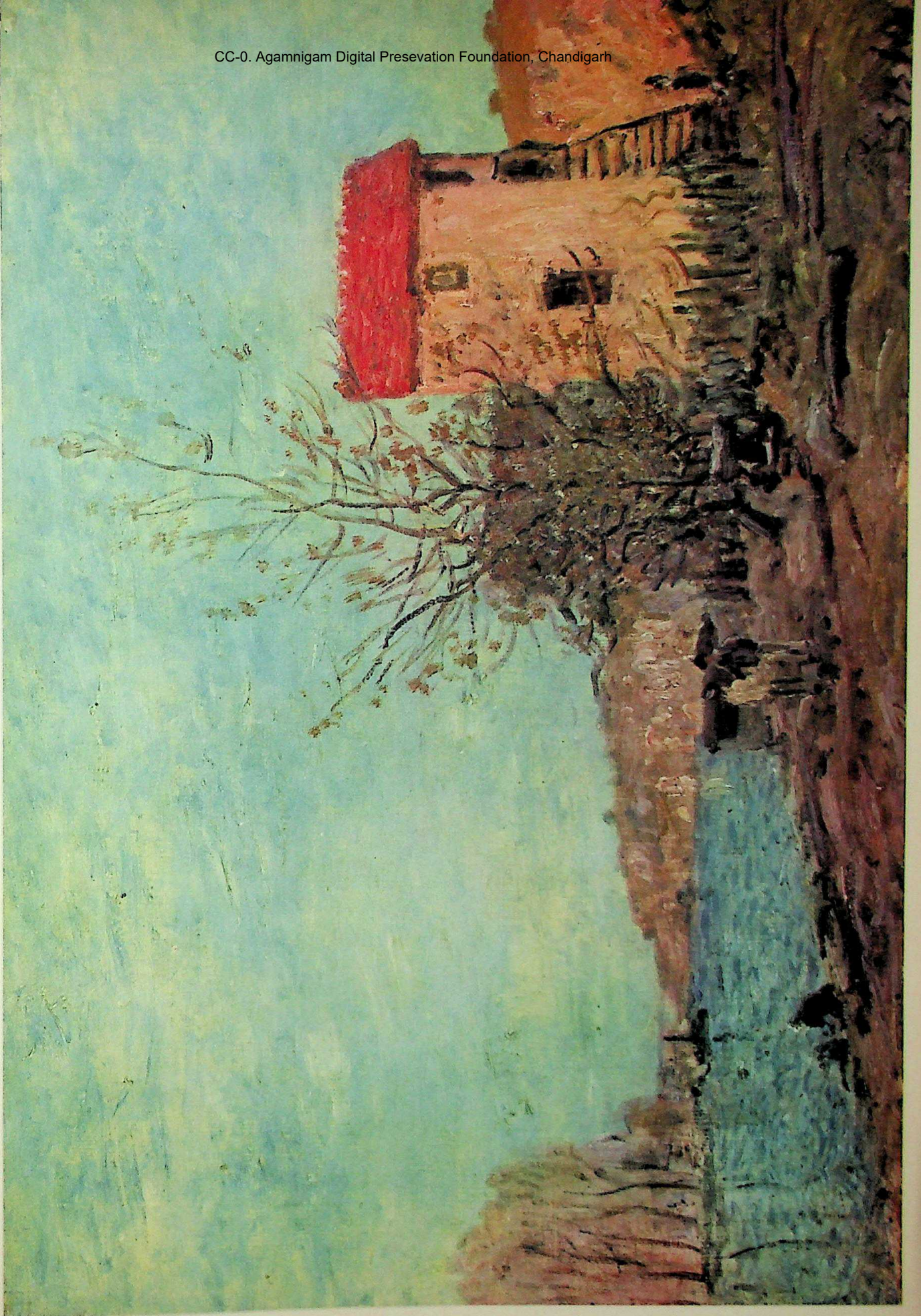




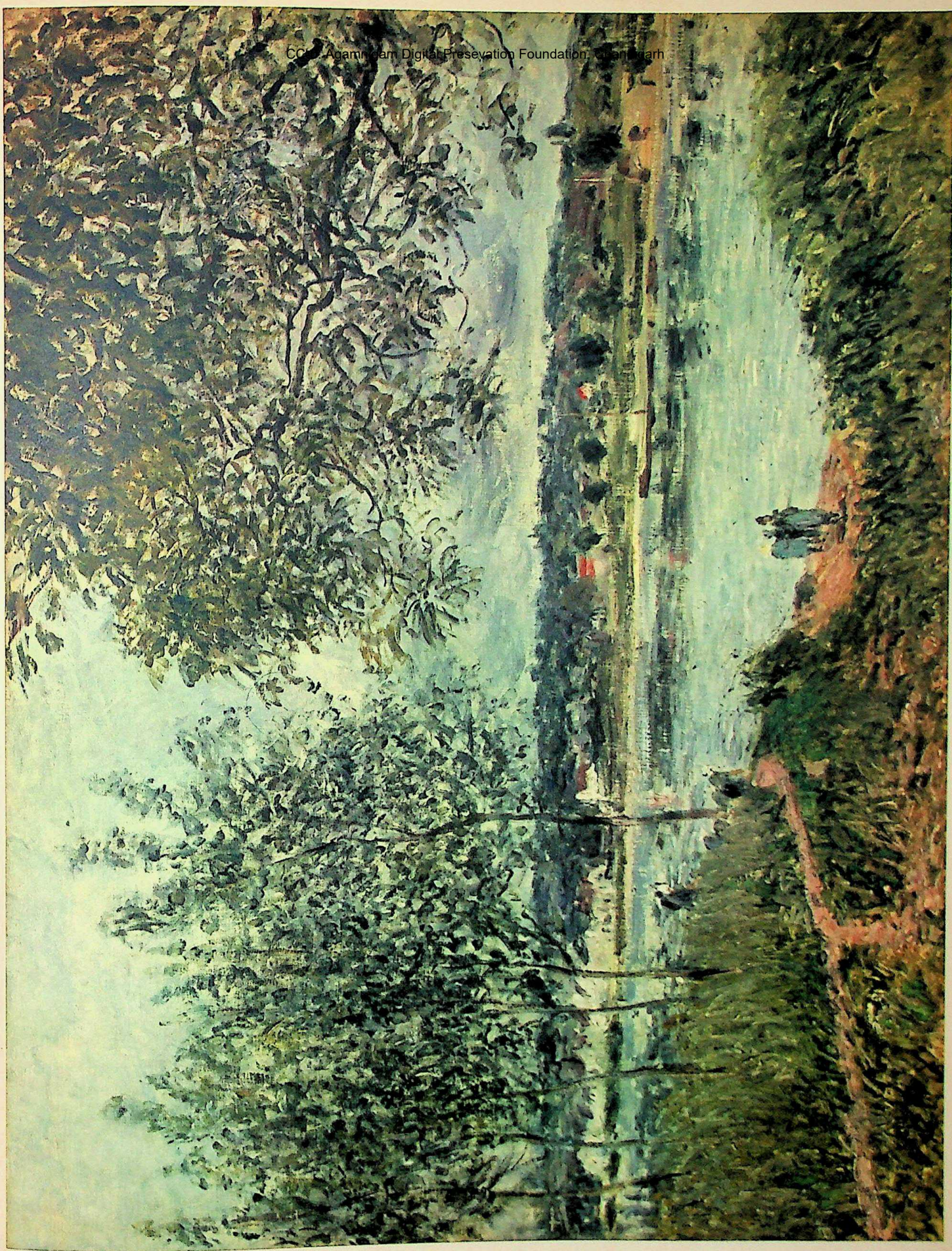






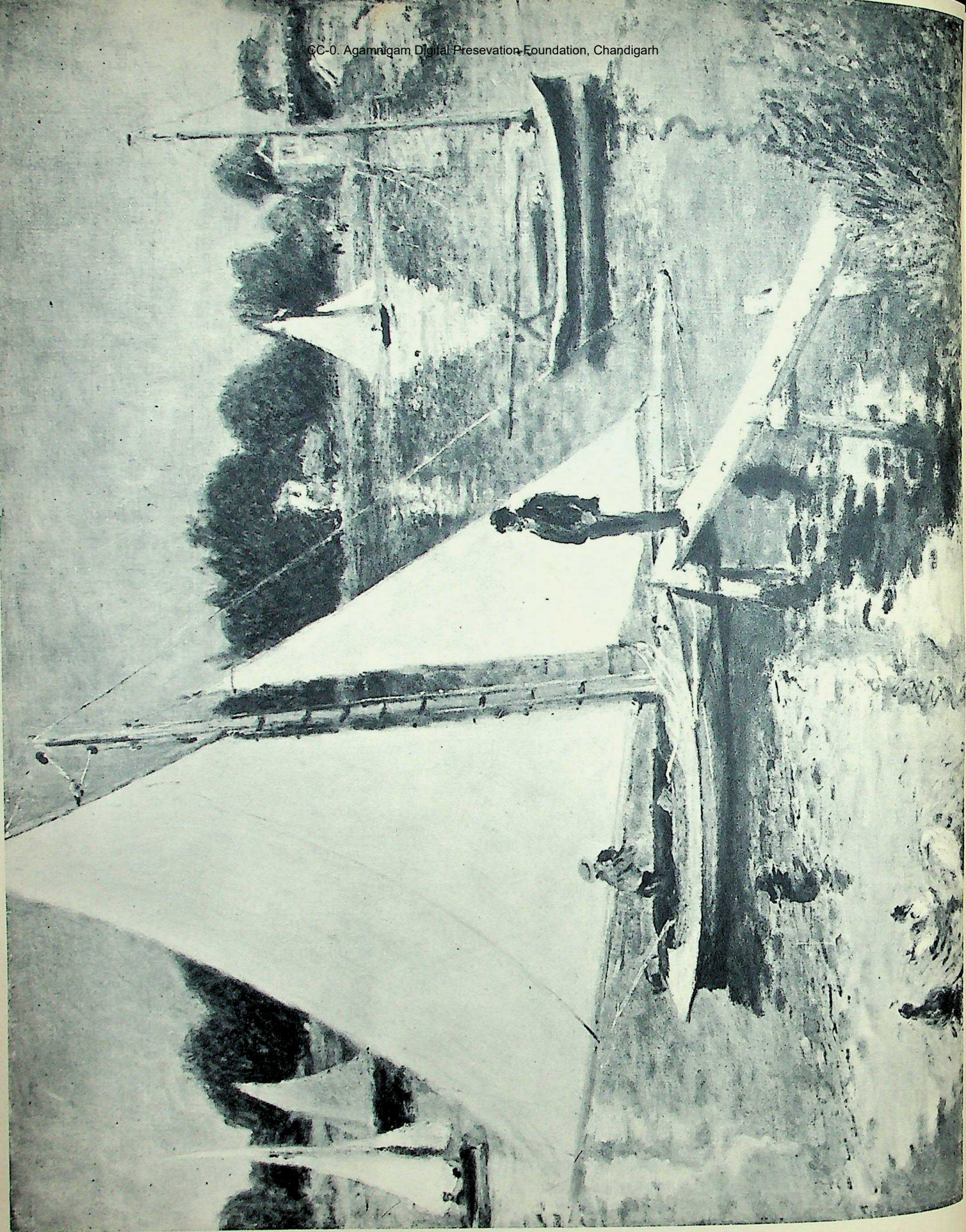




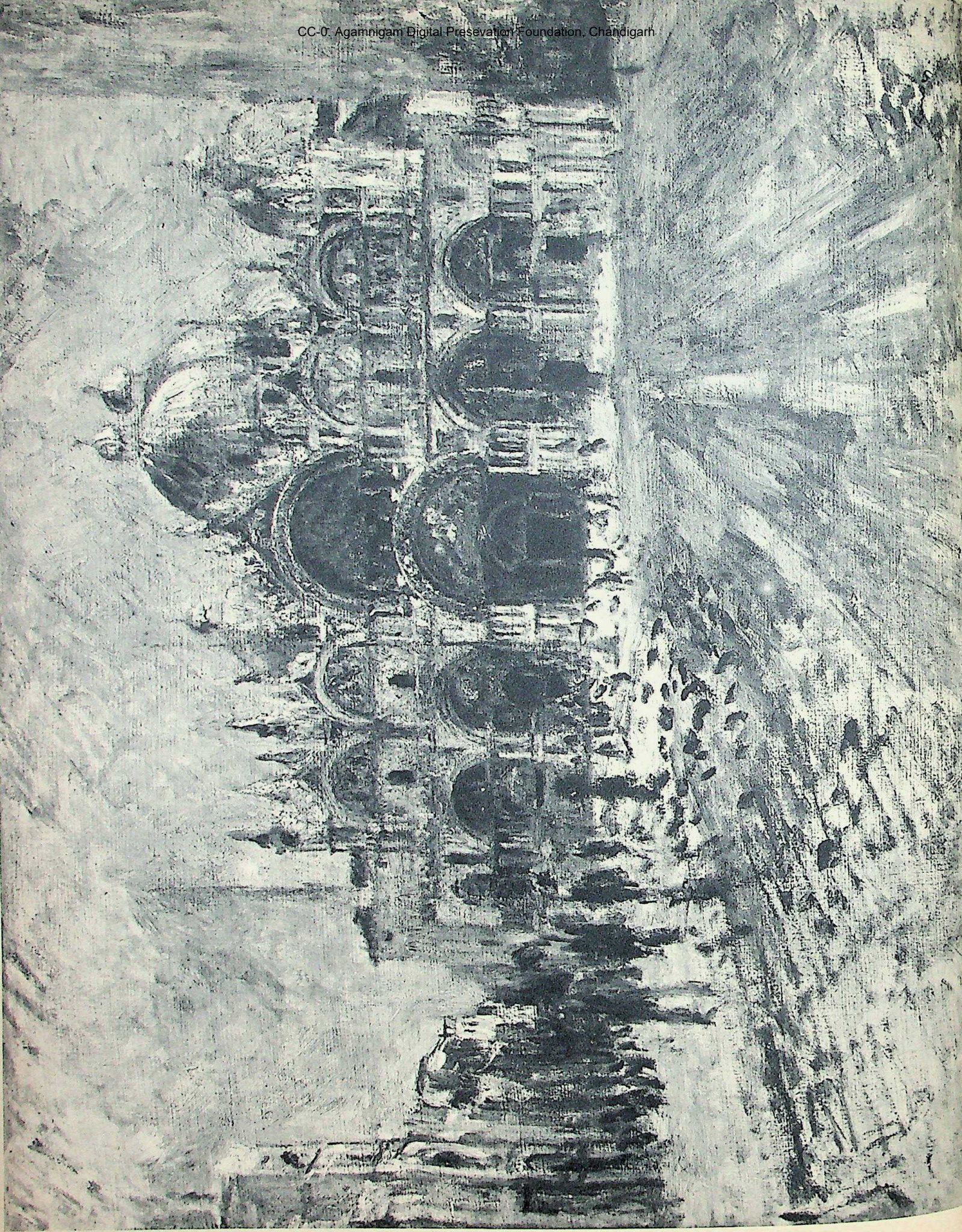
















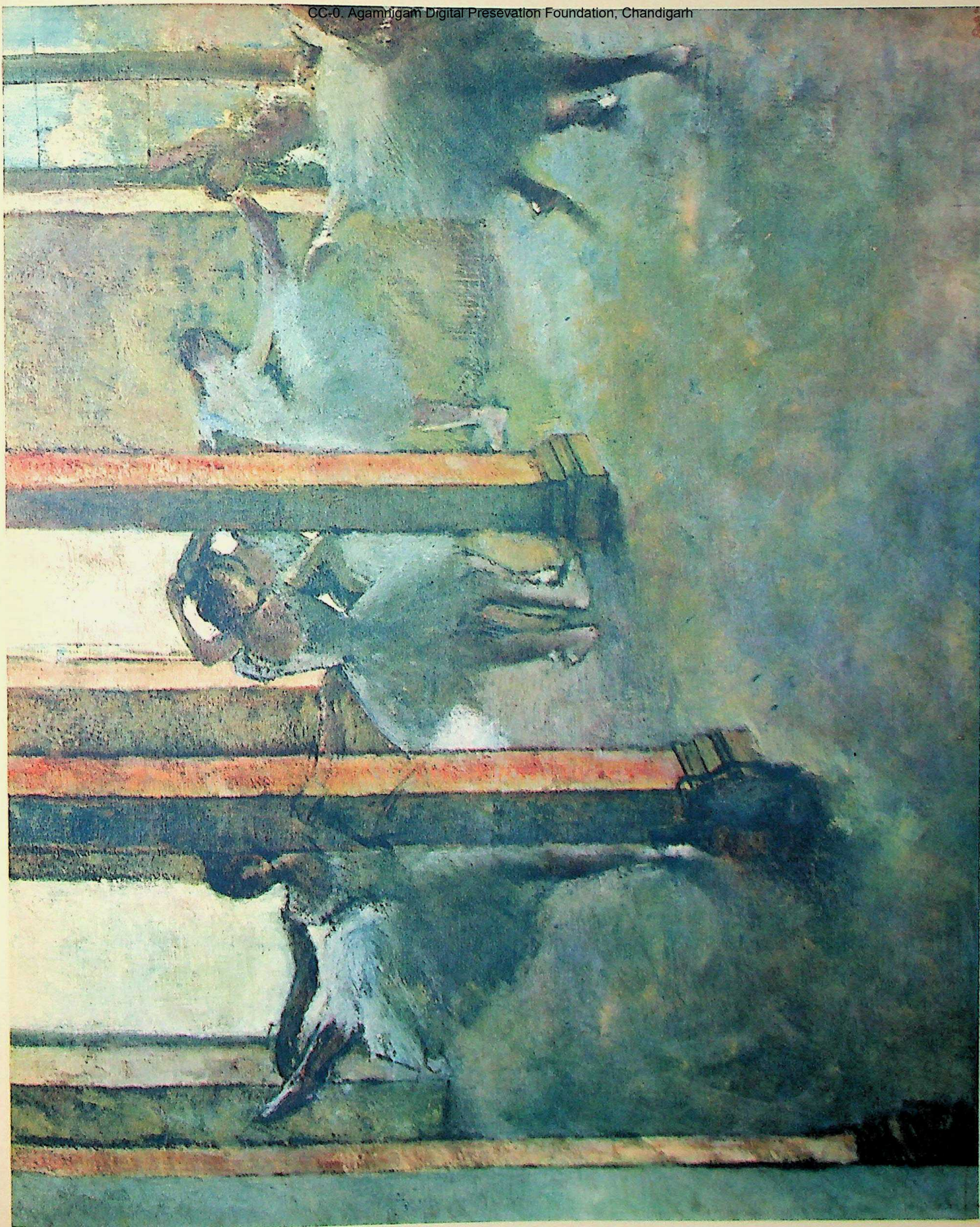


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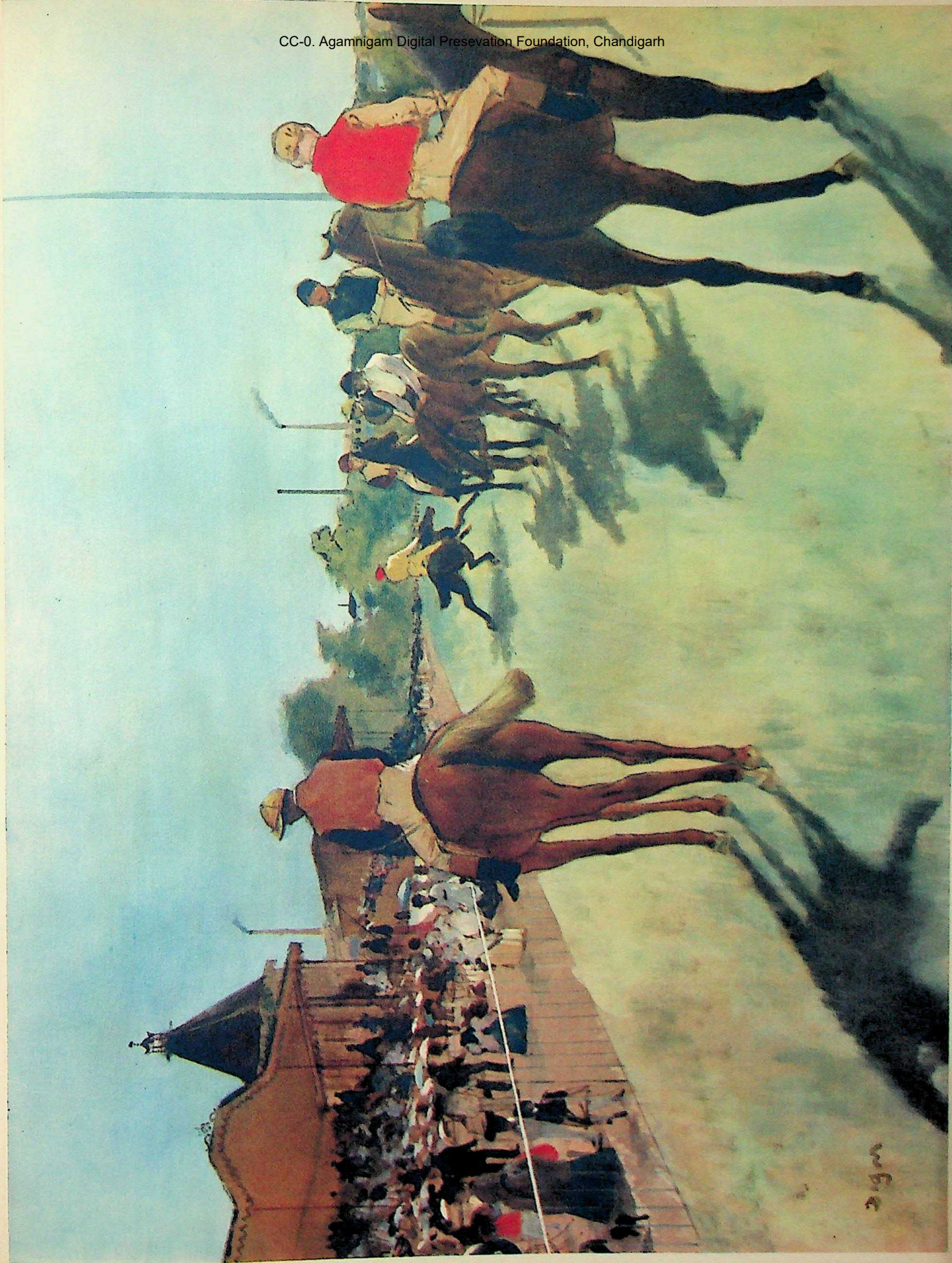














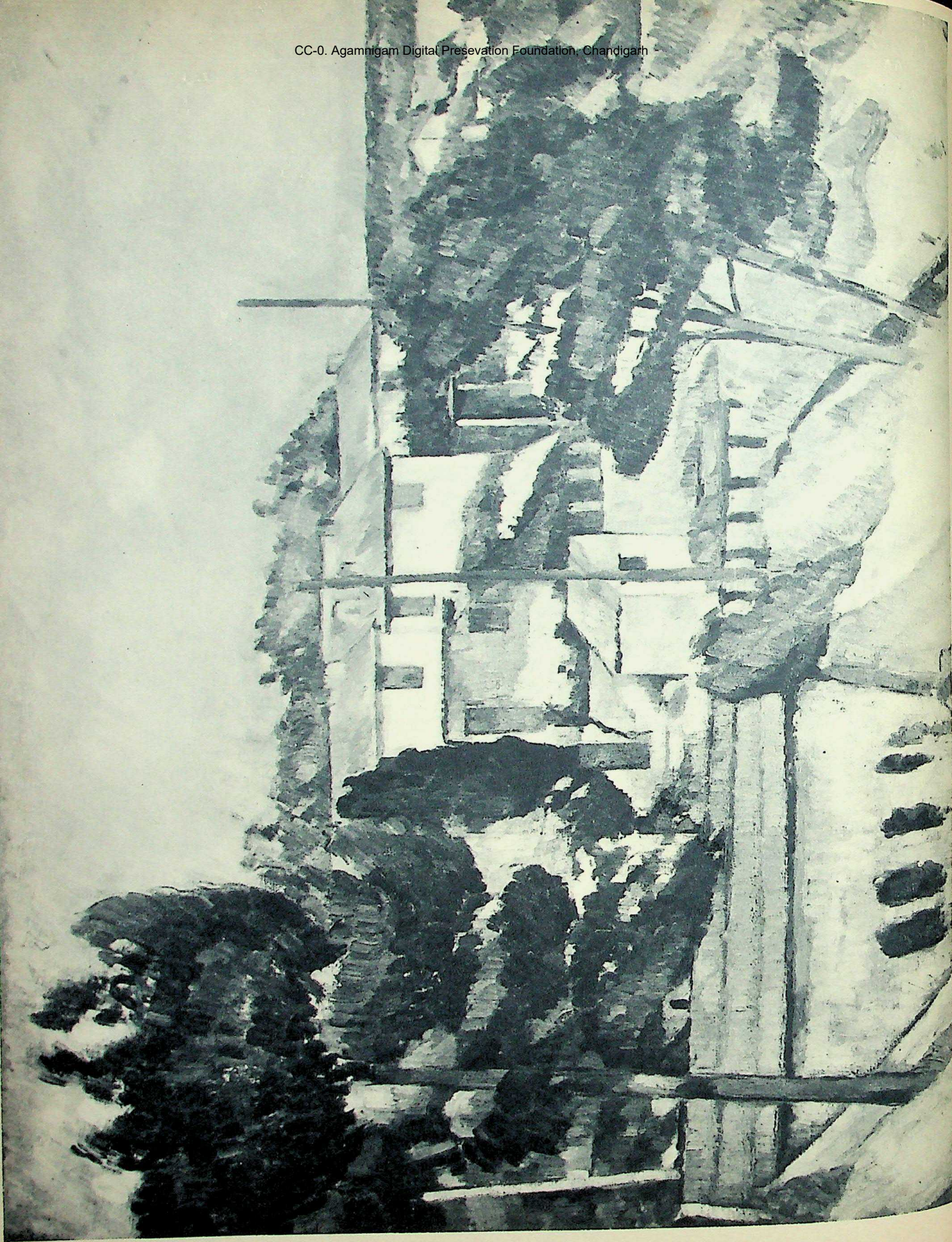
































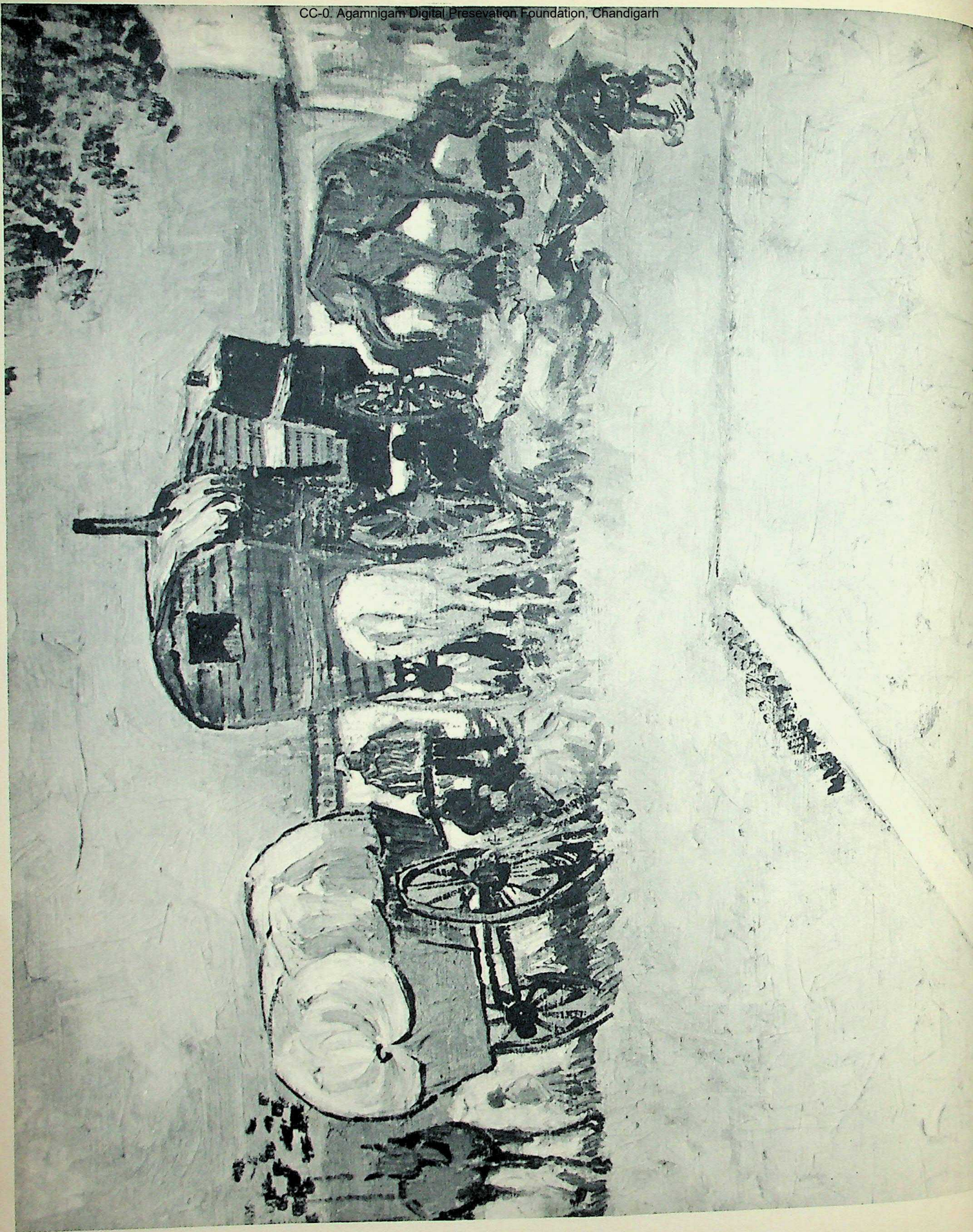


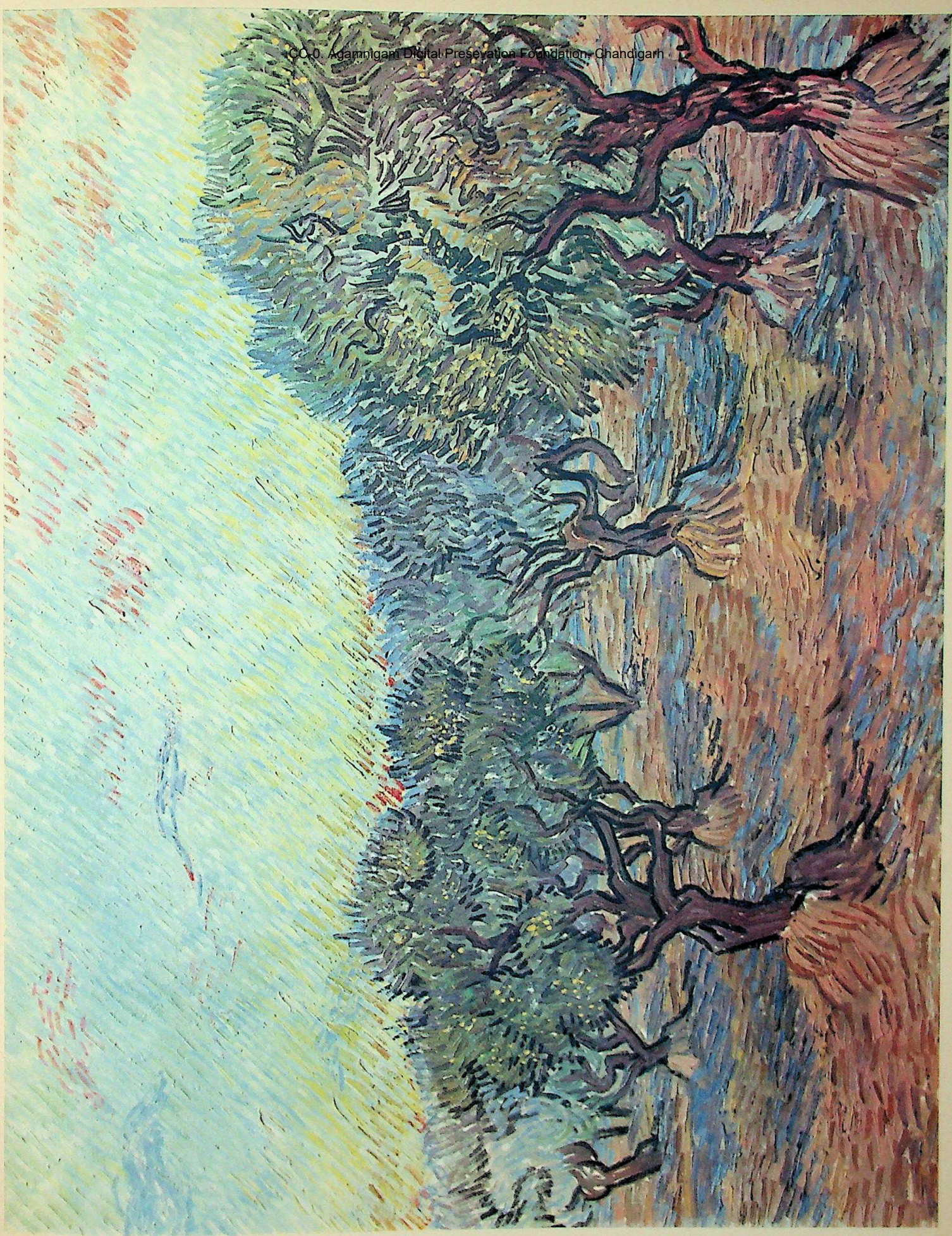


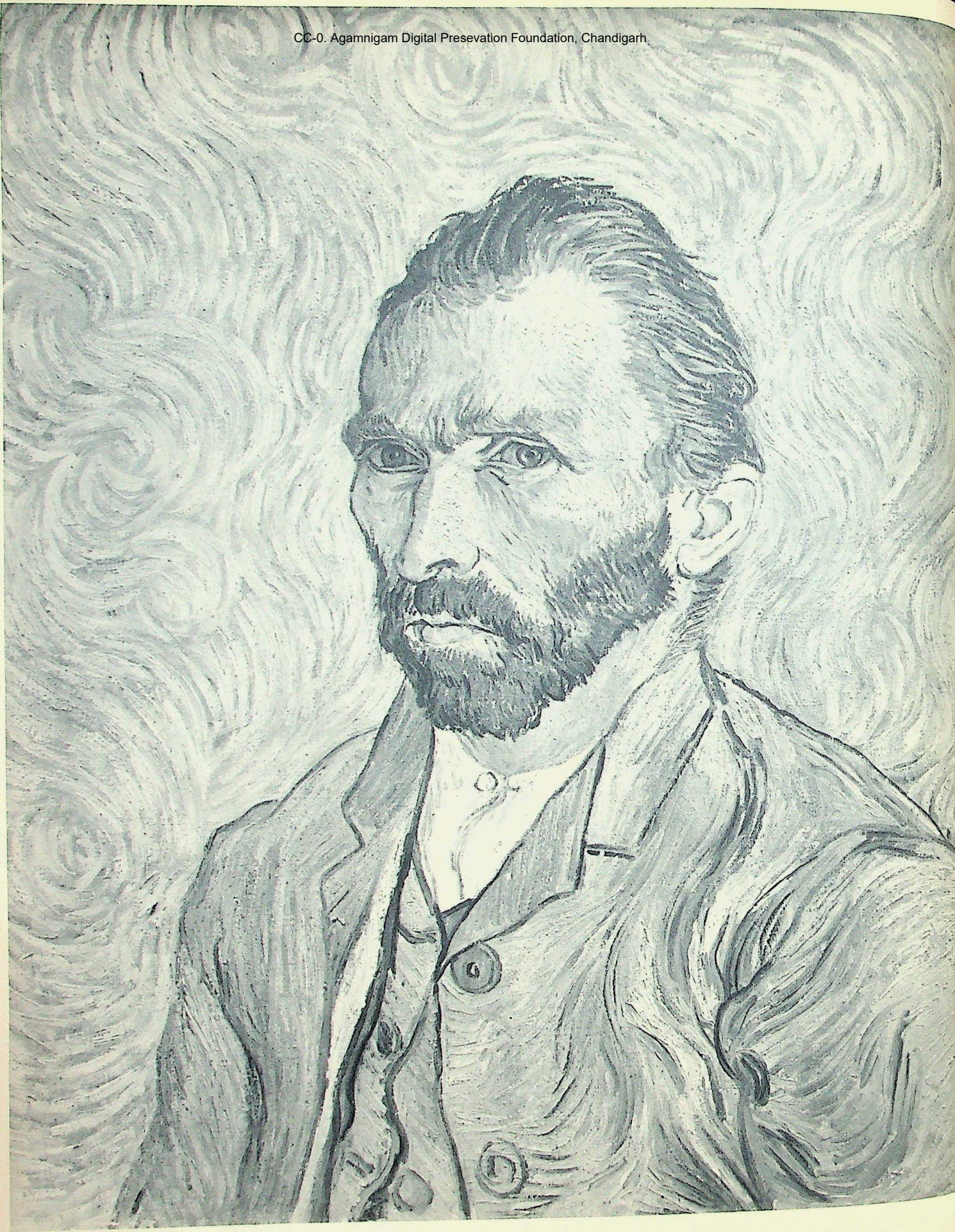


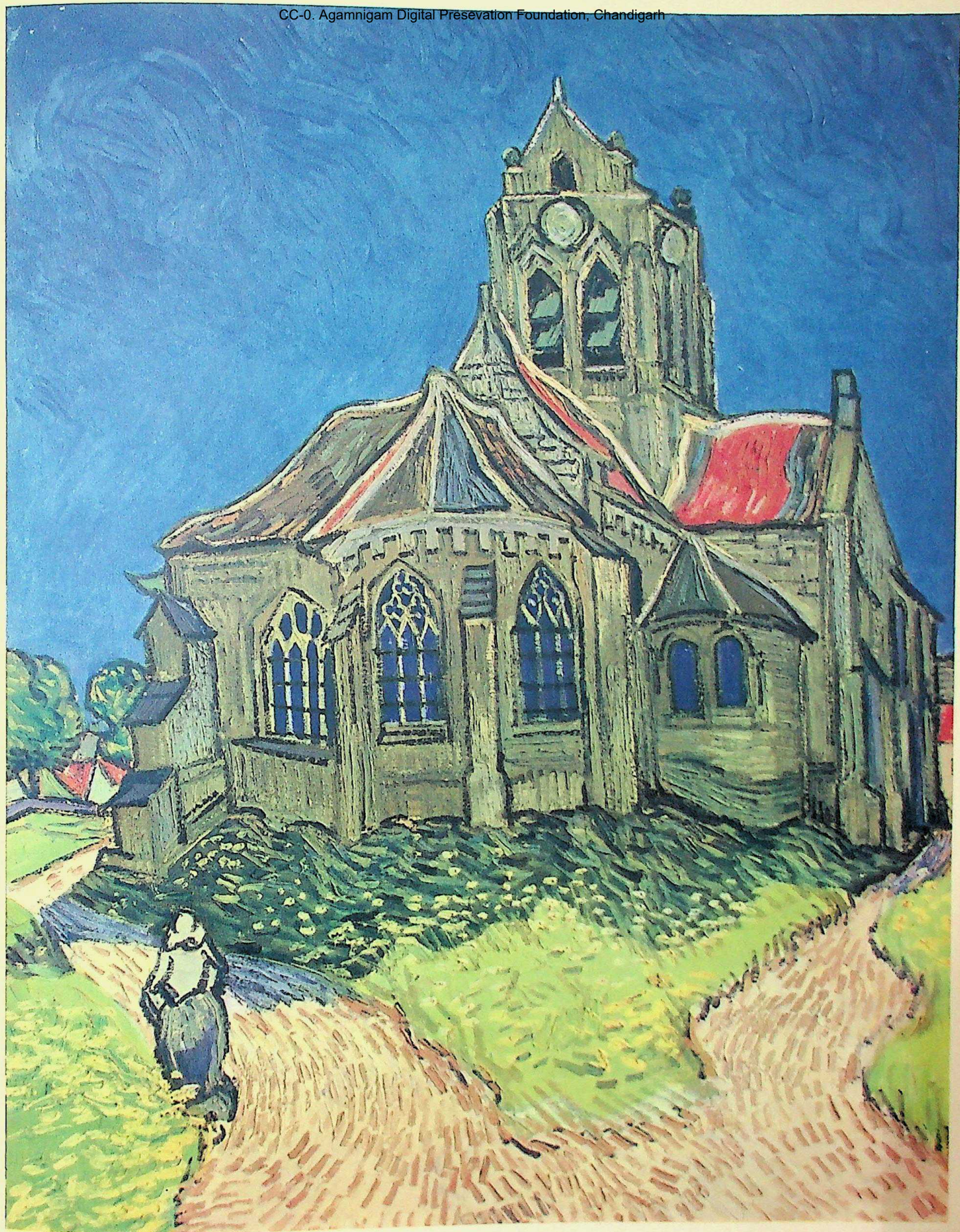




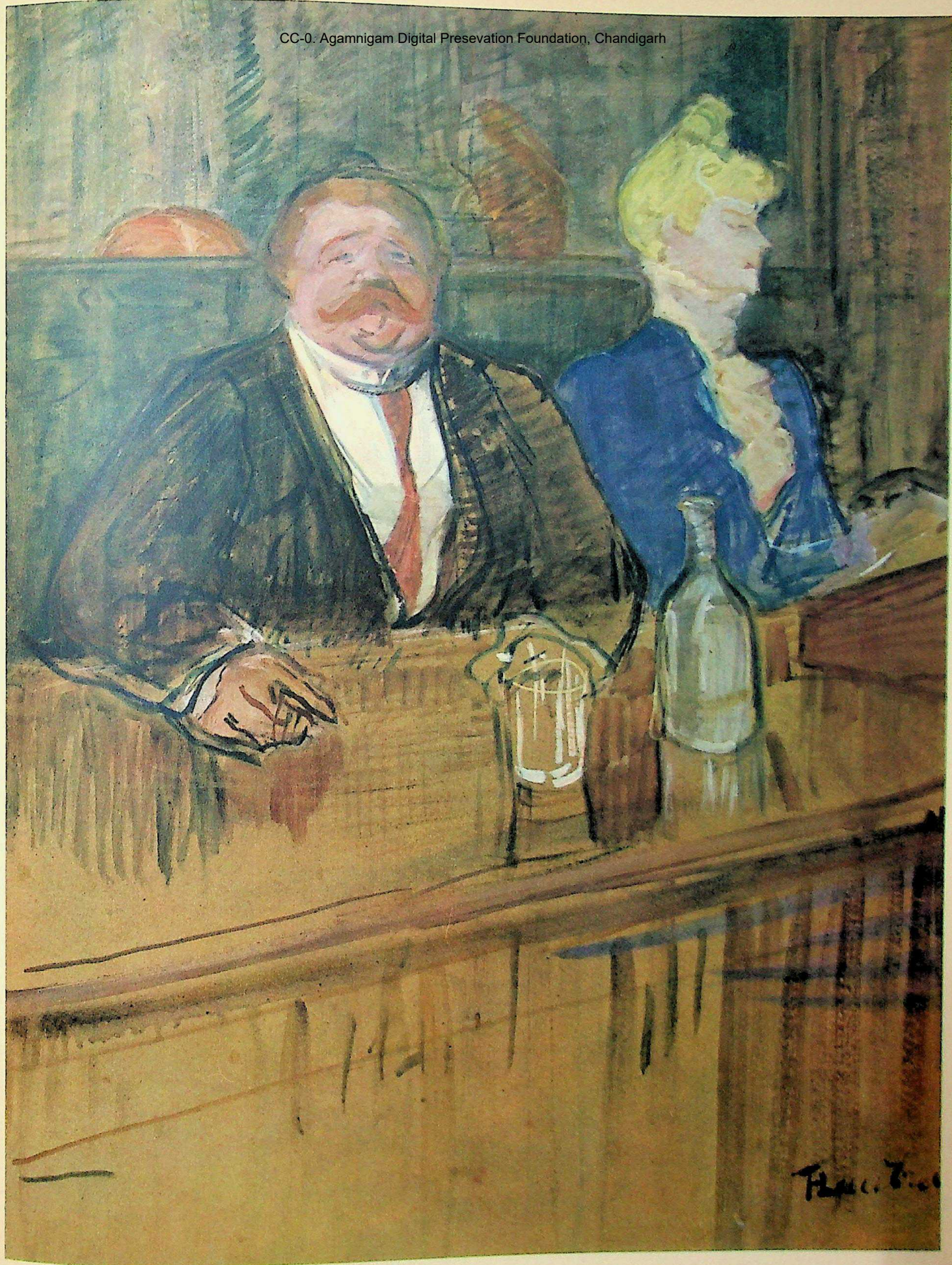




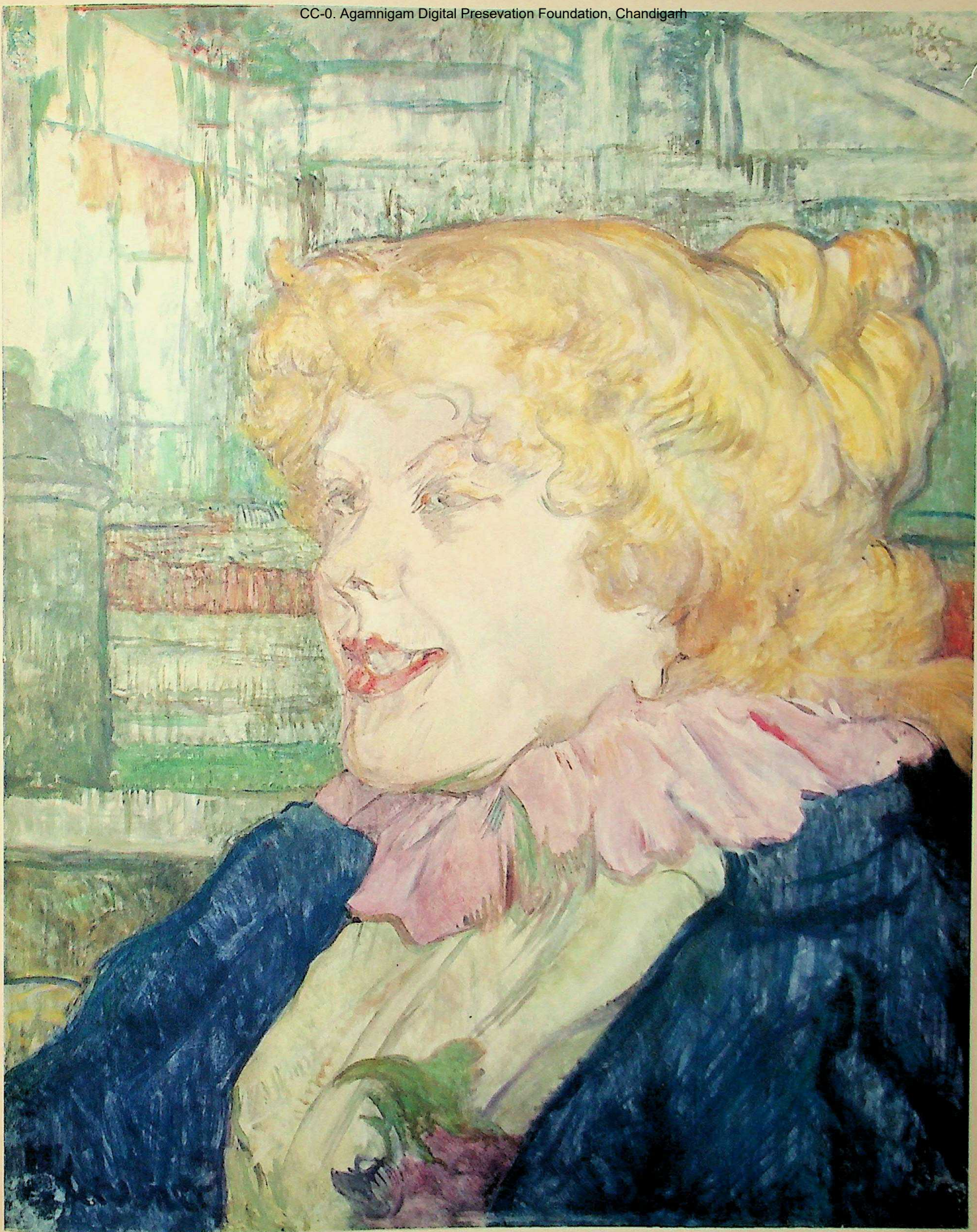












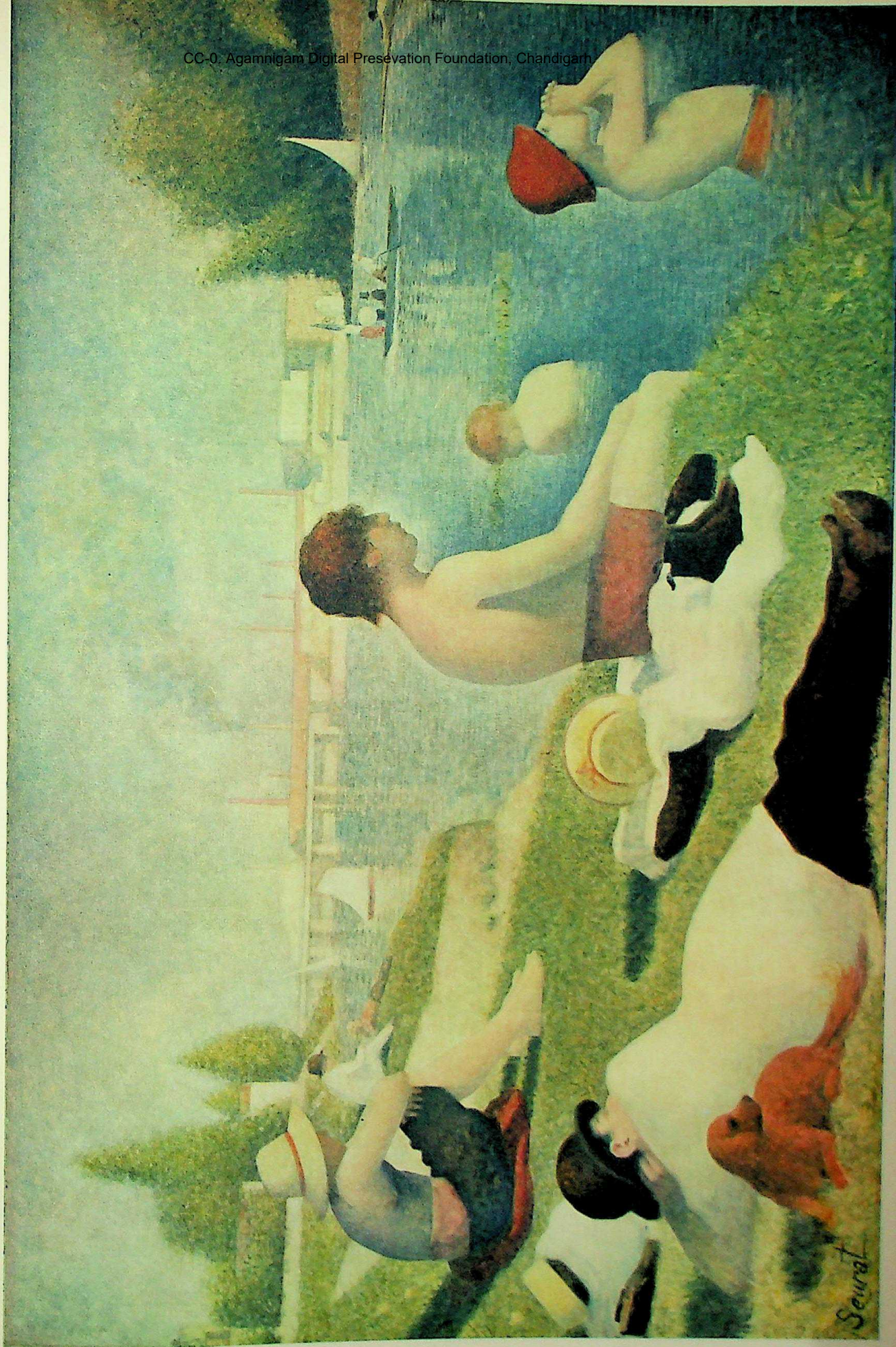




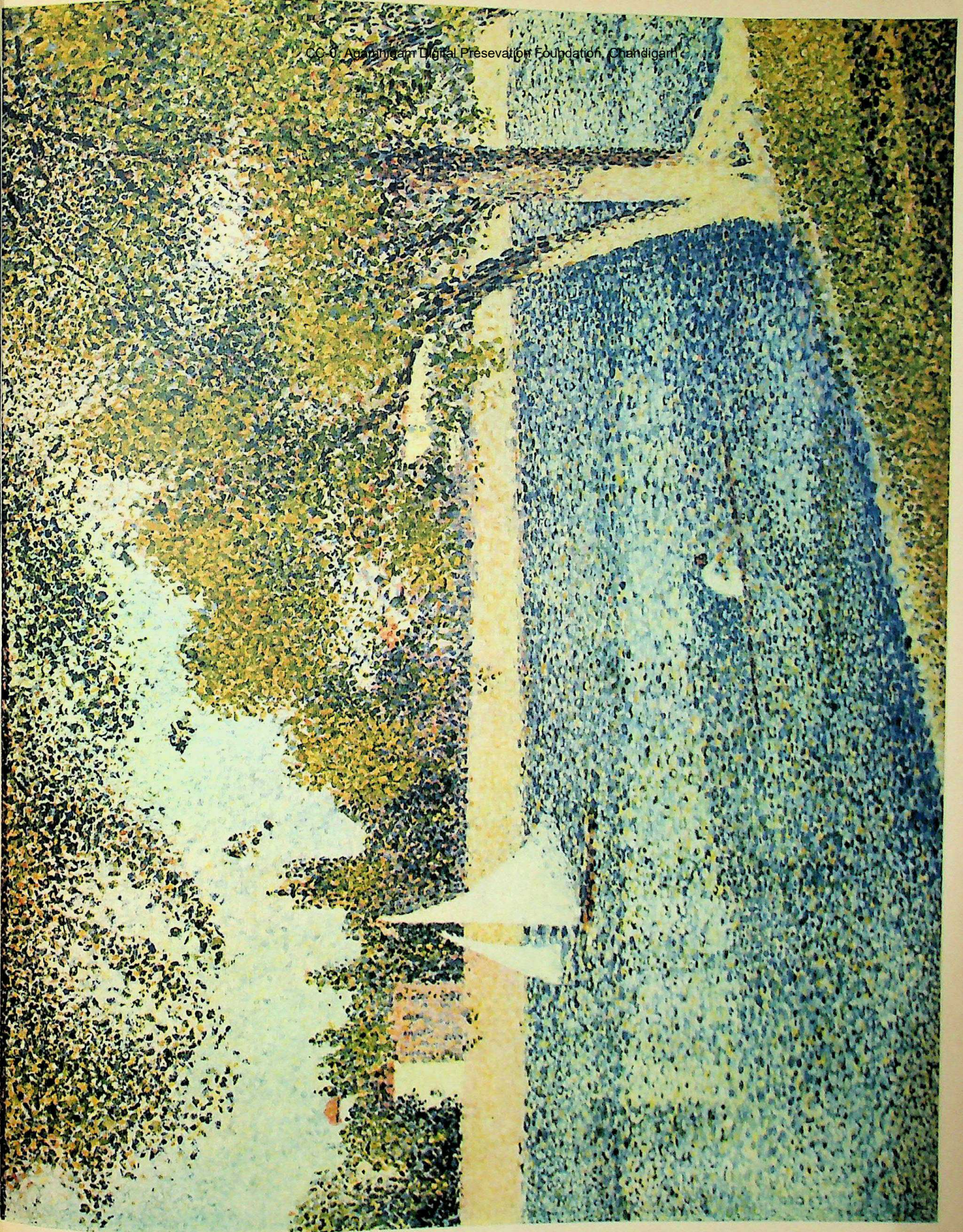


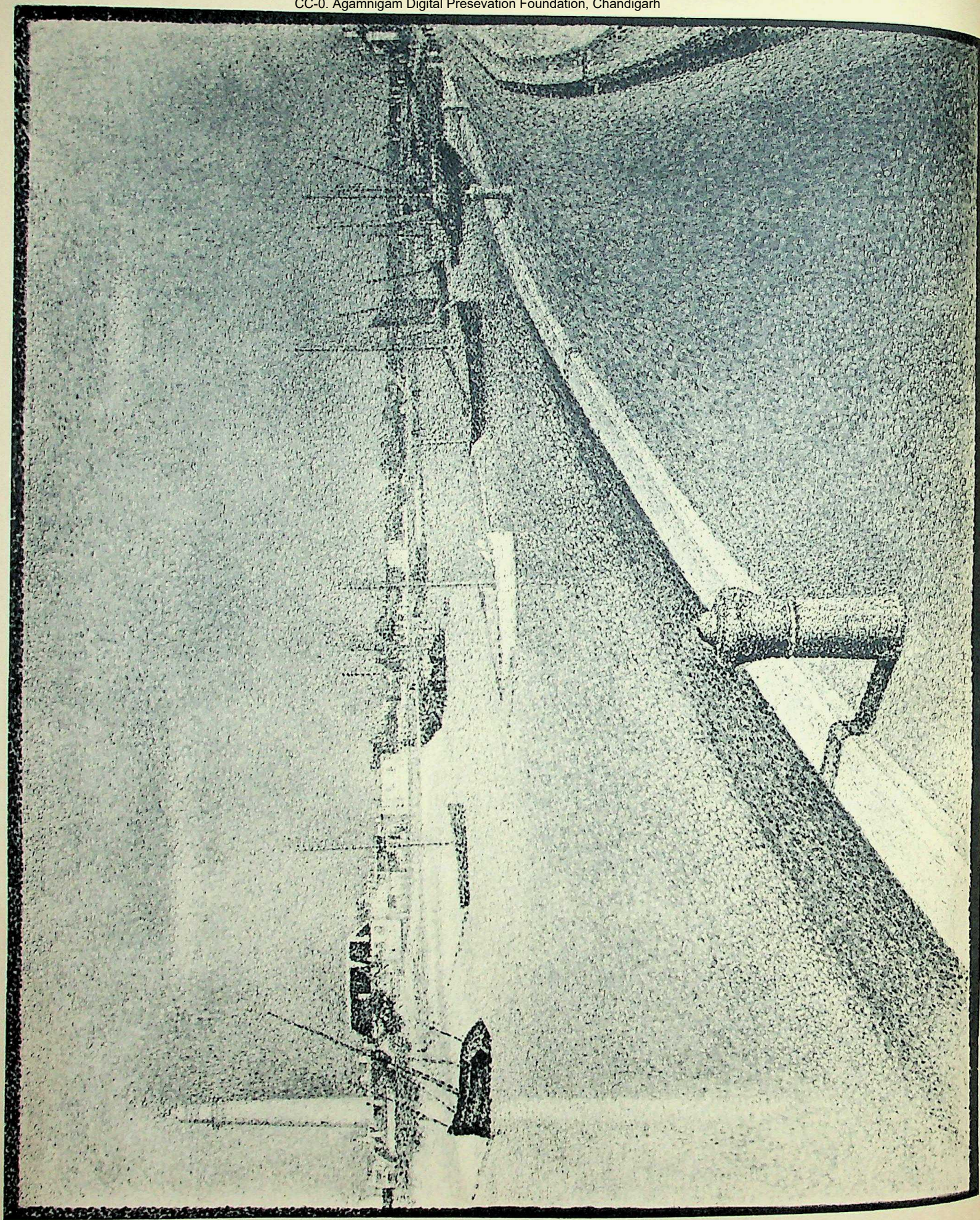


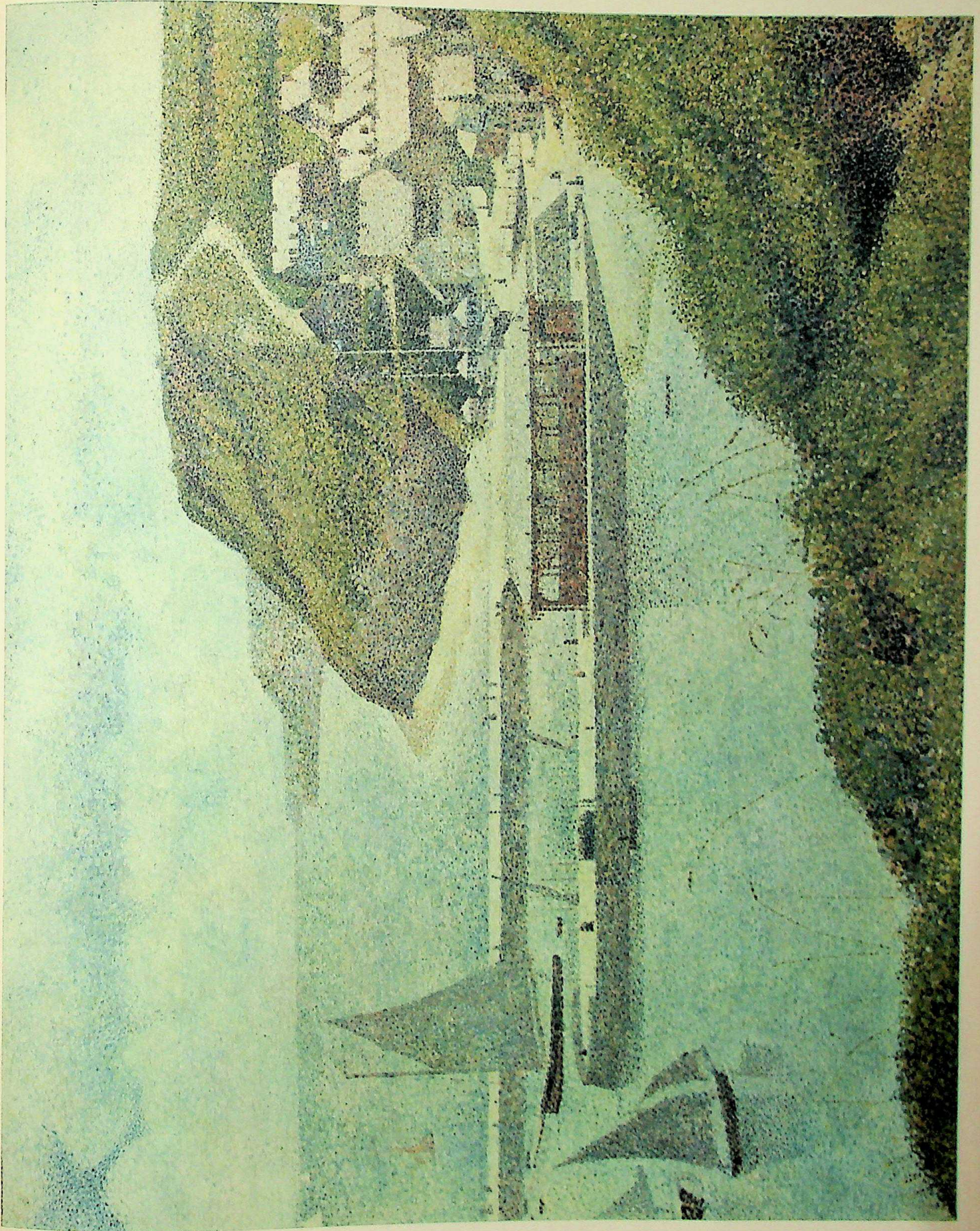


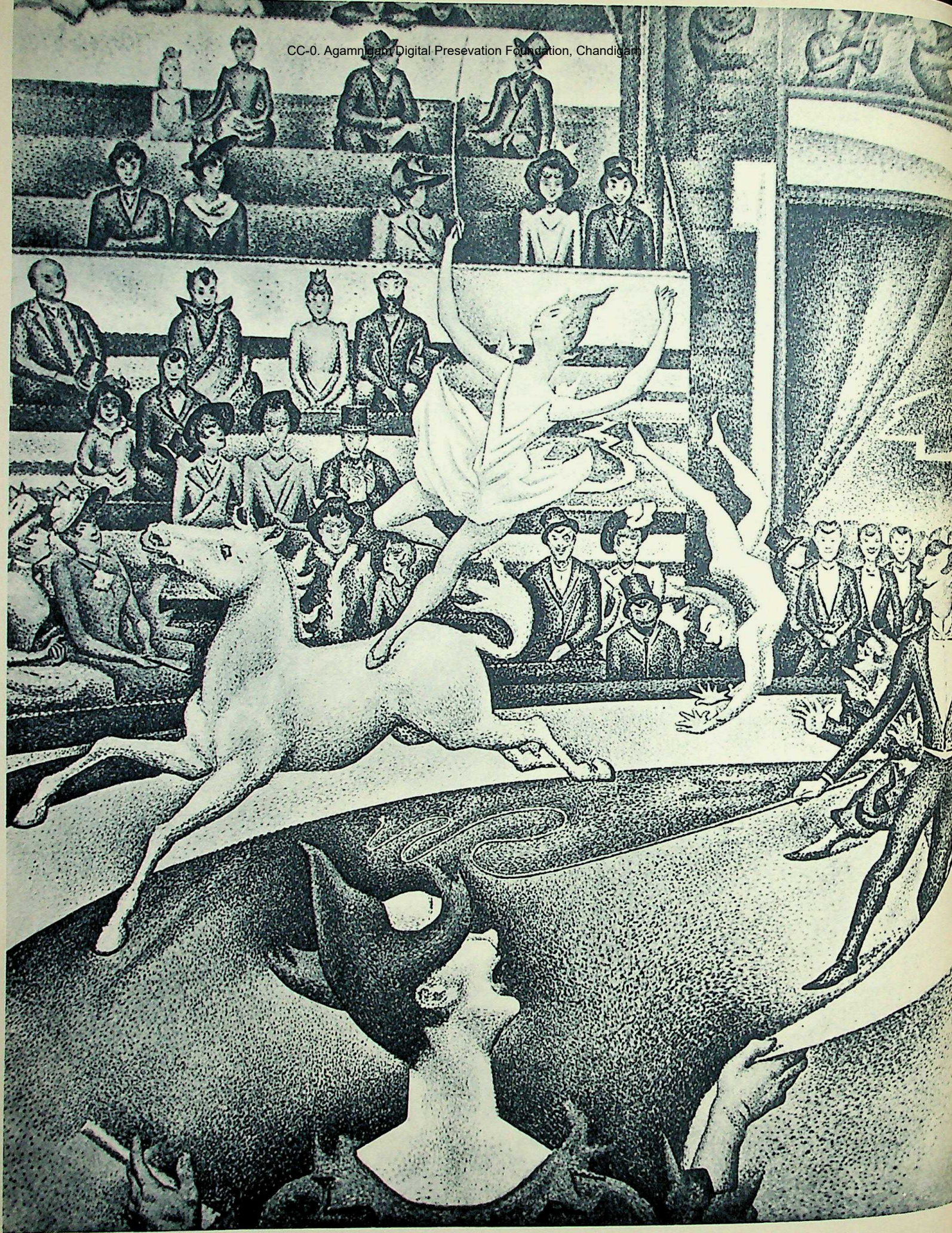


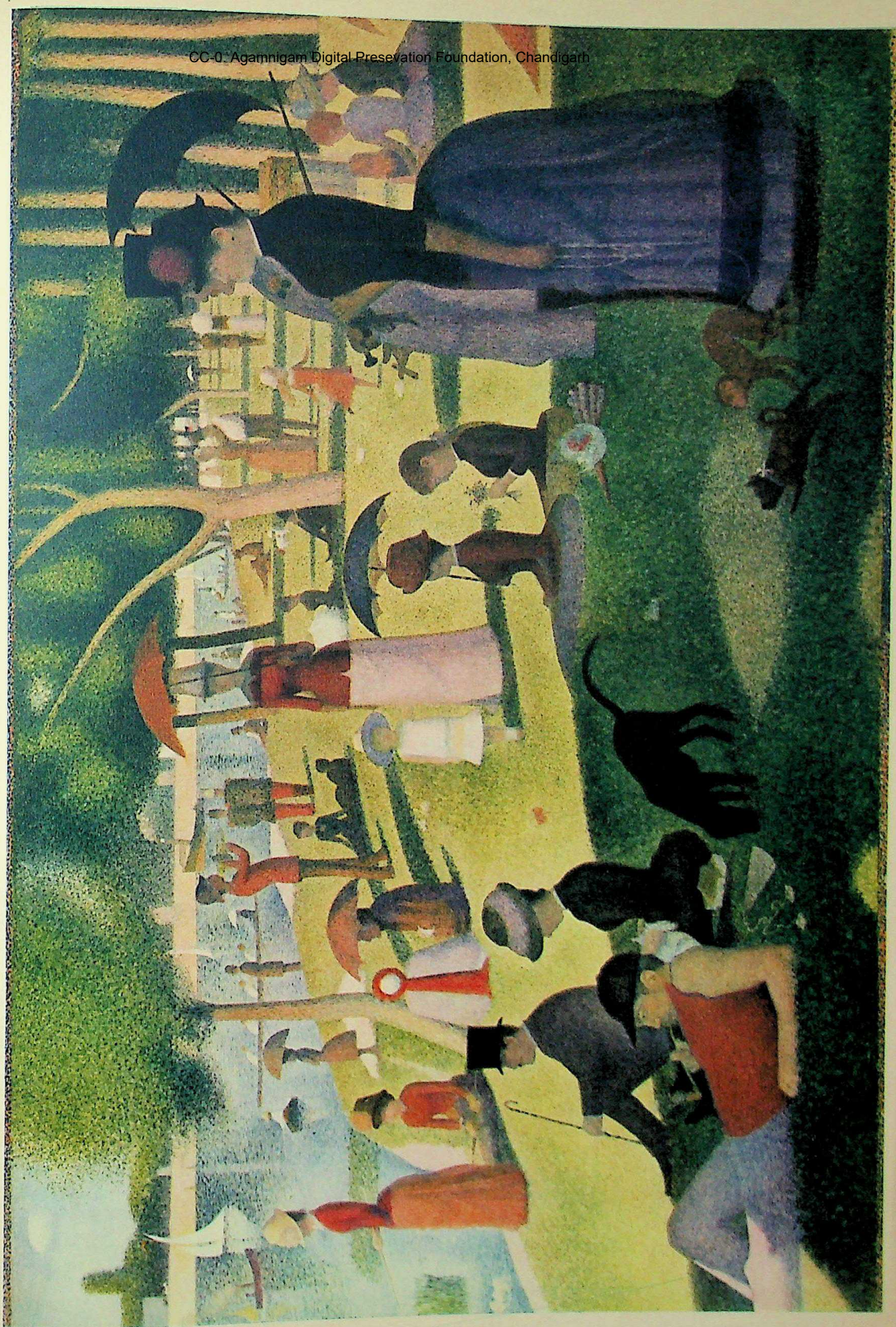


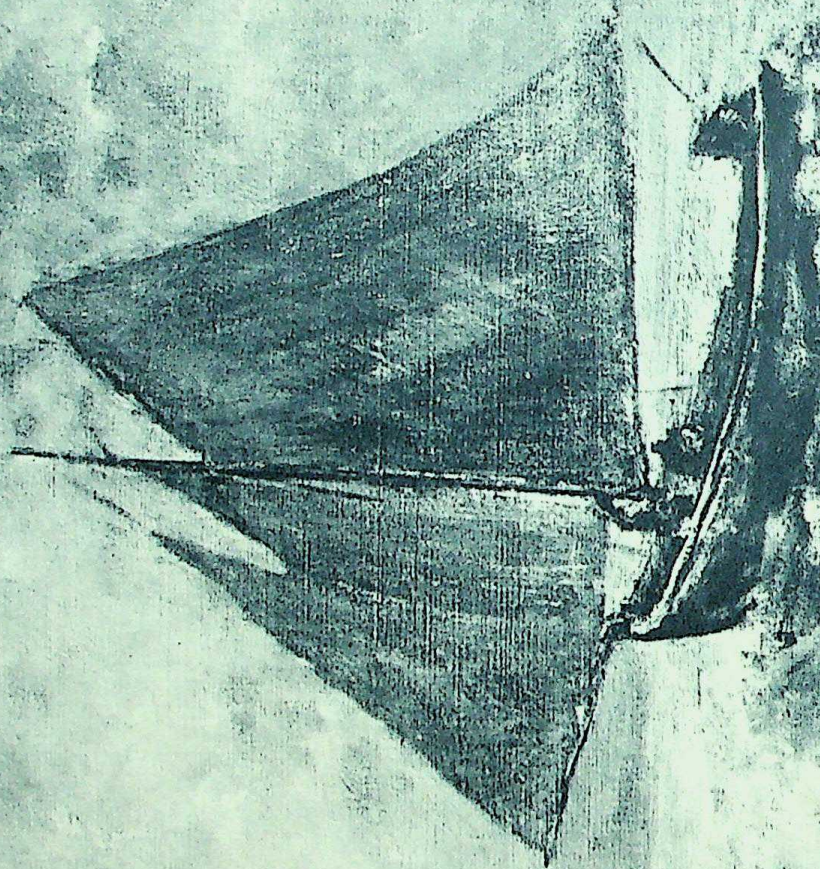


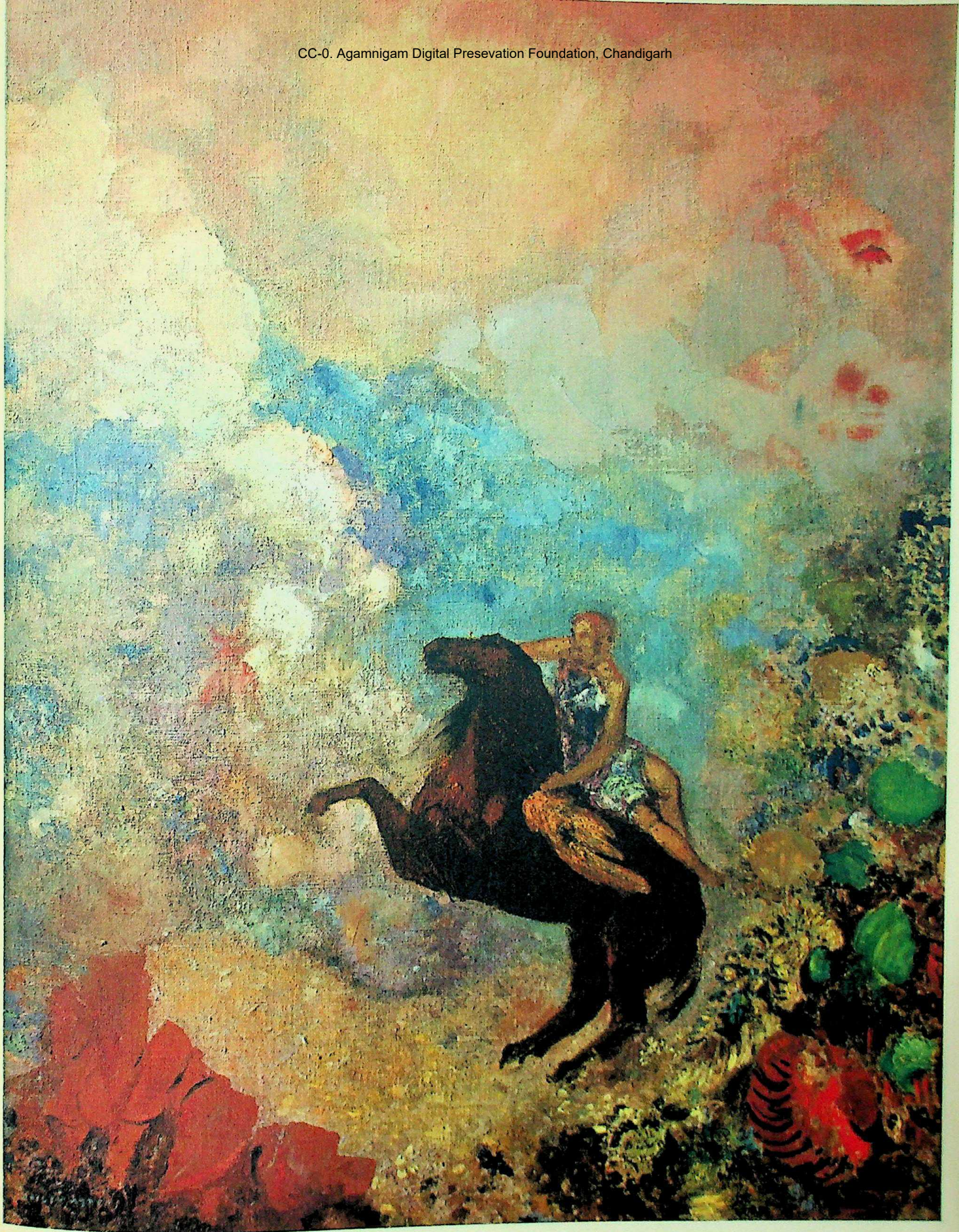




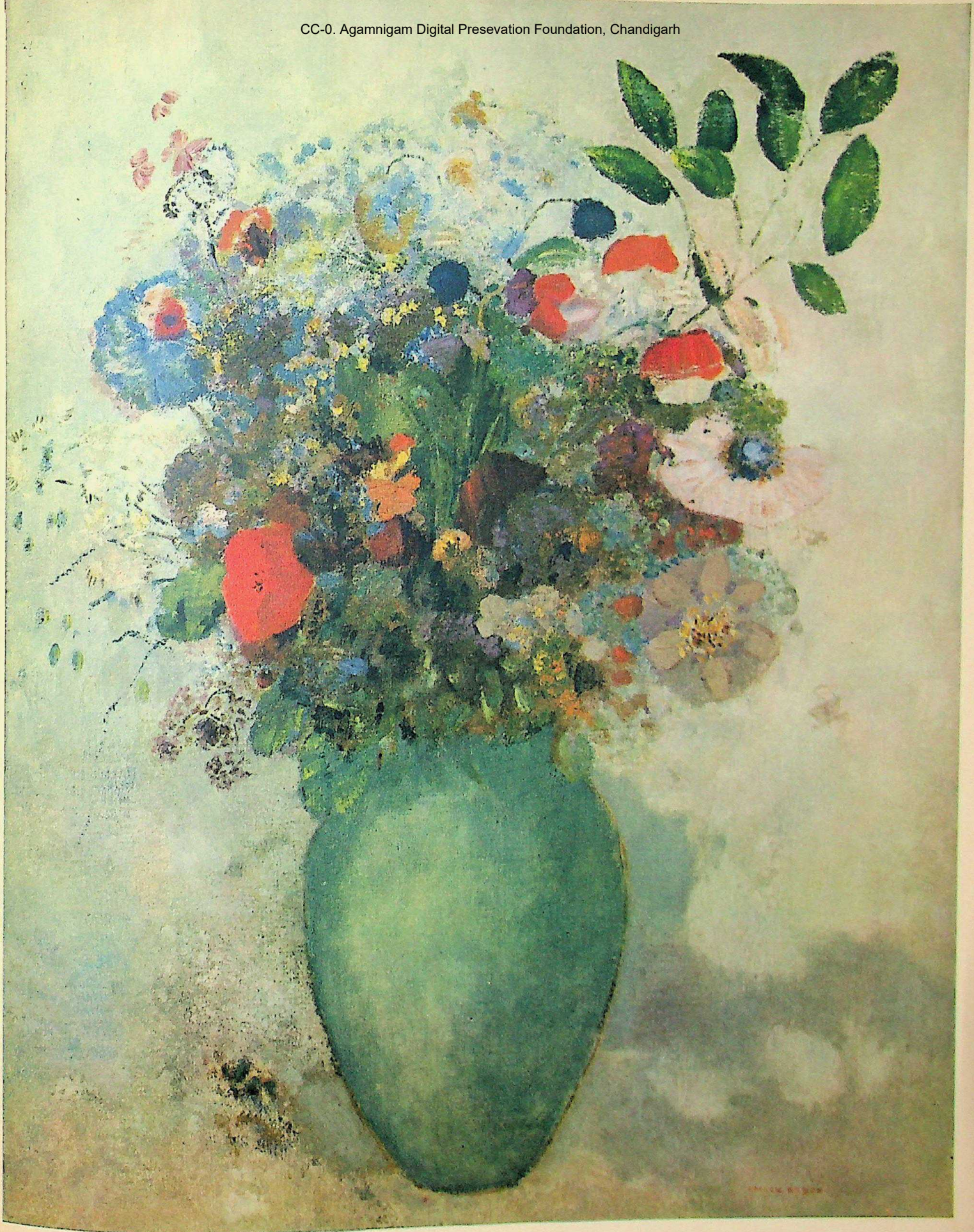






















X. Rouman

